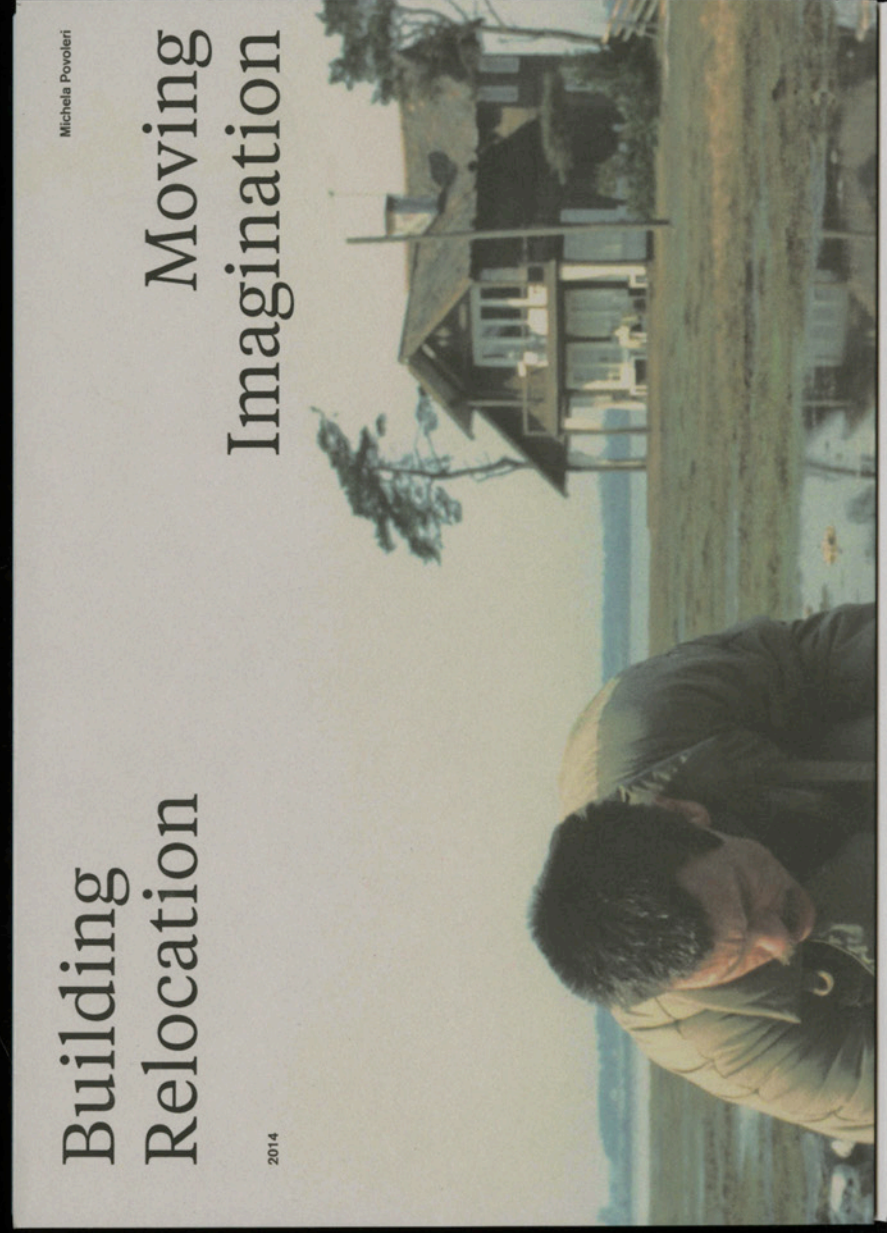


Some editorial projects developed at Yale. 2013–2014.

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Building Relocation

Michela Povoleri

Moving Imagination

2014



Moving
Imagination

Building
Relocation



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The house we were born in is
physically inscribed in us. [...]
The successive houses in which
we have lived have no doubt made
our gestures commonplace. [...]
The house we were born in has
engraved within us the hierarchy
of the various functions of inhabiting.
We are the diagram of the functions
of inhabiting that particular house,
and all the other houses are but
variations on a fundamental theme.¹

1. Bachelard, Gaston. "The
House, from Cellar to Garret,
the Significance of the Hut."
In *The Poetics of Space*.
(Boston: Beacon Press,
1994), pp. 14-15.

A parade of houses on wheels passes in front of the amazed gazes of people standing on the sides. "The thought of physically picking up a house, placing in on wheels, and rolling it down the street interests people to no end. If I were to describe the faces of onlookers witnessing a house being moved, I would have to say there is uncertainty, disbelief, and pure amazement. I have seen pedestrians, so stirred by what they are witnessing, that they stray into traffic without regard for their personal safety."² Peter Paravalos starts his book *Moving a house with preservation in mind* with this paragraph.

2. Paravalos, Peter.
"Introduction." In *Moving
a House with Preservation
in Mind*. (Lanham: Altamira
Press, 2006), p. xi.

Since the late 1800s, Americans have undertaken the complicated and delicate process of moving buildings. The concept has not changed; however, the reasons of moving certainly have. A house that rested on logs and was drawn by horses now rests on steel beams and is pulled by trucks or tractors. Historically, moving buildings was done for economic reasons. Today, the majority of building moves are carried out in an effort to save the buildings from destruction. Nowadays, it's often easier and less expensive to raze on an old building and construct a new one in its place rather than move or rehabilitate the old one.

The human appeal for this exceptional practice of moving buildings from one place to another combines different conscious and less rational motivations in a unique reaction of amazement. Referring to sociological, psychological and philosophical literature about the meaning of *home* and *place attachment*, one can validate the fundamental role of the house and the built environment in the shaping of the identity.

Among other interconnected factors—genetic, social, and cultural—places are important sources of identity shaping.

Sociological, ethnographic, anthropological researches have demonstrated that the definition of home is not restricted to the physical structure of a building. On the contrary, the image of a house can draw subjective feelings, memories, experiences related with one's home.

In watching a house standing on beams and moving on a track, we relate to our personal story and definition of home. In sharing the experience with the other viewers, we also refer to a wider common model of *home*—a physical and abstract cultural archetype. "It exists as an object: both an ideal place conjured up in our mind's eye and multiple architectural interpretations of that ideal seen in the landscape. A specific culture's ideas about home are passed down through such morality fables and fairy tales, through advice books, popular magazines and newspapers, television shows and movies, laws and public programs."³ The house can represent a statement about a social status and a domestic life style revealing the kind of family that inhabits a certain place. As a social construct, the meaning of home reflects the society around it. Home can be seen as the product of social and political construction. Home ownership represents our first idea of security, both in a physical and an economical way.

3. Wright, Gwendolyn.
"Prescribing the Model
Home." *Social Research* 58,
no. 1 (1991): 213-25.

When we attend the relocation of a house, we are witnessing one of the strongest symbols of our society and personal identity being disrupted and weakened



Building Relocation

A history
overview

It might sound surprising but the practice of building relocation, or "house moving" has been a fairly common occurrence in the United States since the late 18th century. The technology involved has changed drastically as horses have been replaced by tracks. Whereas the majority of the building relocations nowadays are realized with the goal of save them from demolition, In the late 18th century, in the United States especially, it was frequently easier to move a building than to construct a new one. National or community pride also influenced some decisions to move culturally relevant buildings and even whole towns.

In the last decades one of the most common reasons for relocating a building has been the construction or the widening of a street or highway. The reasons for relocation differed in the past: moving a county seat, retreating from a rising tideline, the installation or widening of tracks, and the discovery of a valuable vein of iron ore or coal beneath an existing town. In recent times instead, the main goal is avoiding the demolition. A secondary factor has been economic; it may have been cheaper to move an existing structure than to construct a new one. Most of the buildings that have been relocated in the last two centuries were probably not historically significant in their own time, but now, the preservation of the architecture and the historical characteristics of old buildings is the primary reason for proceed moving them. Relocation often appears to be the only possible way to save these historic structures.

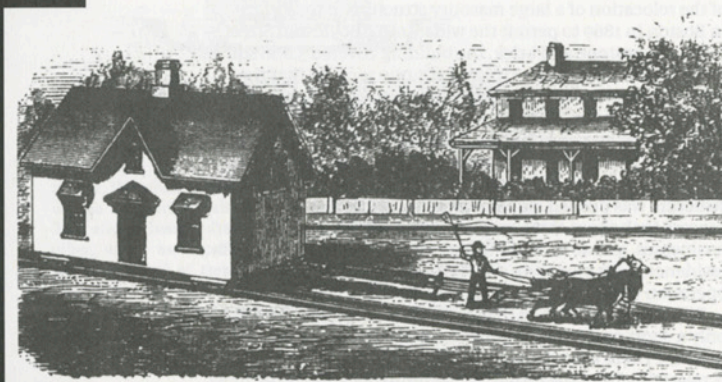
When the relocation of an historic building has been decided it's important to evaluate which aspects of the structure contribute the most to qualify it as worthy of preservation. Factors that should be considered might be: the uniqueness of the building type, its craftsmanship, some outstanding decorative interior painting, an unusual structural system, the nature of the building fabric itself, or even the relationship of the building with its setting. The methodology to choose for the relocation process should depend on the importance of saving just such a significant feature.

The cases that are presented in this document are particularly related to the importance of the architectural projects in question. Because Frank Lloyd Wright and Frank Gehry are recognized as famous architects their house projects had the lucky chance to be considered public and historic resources, worthy to be preserved.

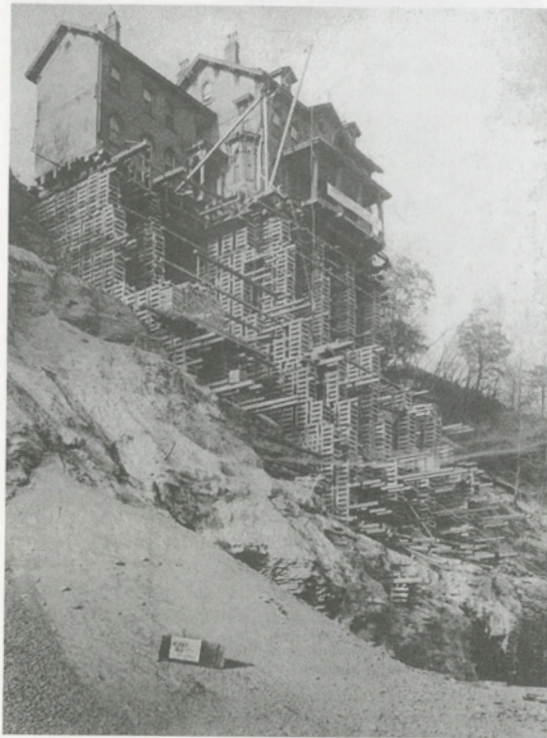
One of the first books to feature a descriptive text about the relocating process is the 1838 "Sketch of the Civil Engineering of North America". David Stevenson, a civil engineer from Scotland, published the book as response to his three-



House being raised by screw.
Illustration from *American
Agriculturalist* 32
(November 1873).



One of the earliest illustration
to be found of house moving
in America is this 1799
engraving by William Birch
and Son which illustrates a
small frame building being
moved by teams of horses.



**Captain Samuel Brown's Mansion,
Brown's Station, Pennsylvania**

Buildings can be moved vertically, up or down a steep hillside, as well as horizontally, a fact well illustrated by this photograph of the relocation of the Captain Samuel Brown mansion at Brown's Station, now part of Pittsburgh. Originally constructed in 1868 on the edge of the Monongahela River, the house had to be moved in 1903 because of the construction of the Baltimore and Ohio railroad tracks. By this time the house was in the possession of James Ward, Jr.,

a relative of the original owner. Since he owned a large section of orchard land at the top of the bluff 160 feet above the house, Mr. Ward decided to lift the building to the higher area.

The feat of moving the house, 85 feet by 40 feet and weighing about 800 tons, was planned and executed by the John Eichleay, Jr. Company, an engineering firm in Pittsburgh. The side of the cliff was "stepped out" into four vertically placed benches about 30 feet apart on which the house could "rest" during its journey up the hill.

Because the \$40,000 cost of moving the Brown mansion considerably exceeded that of its original construction, it is believed that the move was undertaken primarily out of a desire to preserve a family inheritance. After such great effort, it is sad to relate that the structure was totally destroyed by fire 10 years later, in 1913.

House moving in San Francisco

On three successive weekends in November 1974, twelve late 19th-century frame houses in San Francisco, such as the ones pictured here, were moved intact from their original locations within a "fire zone" to the Western Addition, a section of the city in which wood frame structures are permitted. These structures had been put up for public sale in 1972 by the San Francisco Redevelopment Agency (SFRA) as part of an ongoing effort to decrease the threat of fire by removing all frame buildings from this area of the city. The houses were purchased by

the Foundation for San Francisco's Architectural Heritage, which in turn found buyers for the buildings.

The new owners were required to demonstrate the ability to pay for the costs of purchasing the relocation site, installing a new foundation and utility hookups, and restoring the houses, but the move was carried out by the SFRA. Because all of the houses had been designated city landmarks and/or were listed in the National Register (through the efforts of the SFRA staff), the SFRA was eligible to receive Federal funds to help defray the costs of the move.



Courthouse, Box Butte County, Nebraska

In 1889, when the Burlington Railroad was cut through Box Butte County, it bypassed the county seat of Nonpareil, passing instead through two neighboring towns, Alliance and Hemingford. Clearly, the county seat would have to be changed to one of the towns on the railroad line. An election was held to determine whether Alliance or Hemingford would have the honor of becoming the new county seat. Through some questionable voting, Hemingford was selected and a new courthouse was erected there. Ten years later in 1899, the matter was still unresolved for many residents of Alliance, and the question was put to the vote again. This time Alliance won, and the county commissioners were faced with the quandry of what should be done about a courthouse for Alliance. Rather than building a new courthouse, the county commissioners

decided to purchase the 10-year old courthouse in Hemingford and move it to Alliance, all for the amount of \$1500. Ironically, the courthouse was moved to its new location by the same railroad that caused the relocation of the county seat in the first place. The structure, which measured approximately 45 feet by 54 feet by 40 feet high, weighing 95 tons, was mounted on nine pairs of railroad car "trucks" and placed between four large, loaded coal cars which served as anchors. The courthouse was pulled by a locomotive to its new home 9 miles away. Accompanied by a train crew of 75, which facilitated the train's progress by widening cuts where necessary, the train proceeded at 10 miles per hour.

The move elicited considerable attention, and the event was publicized with commemorative plates and silver spoons with the picture and the date of the move, July 3, 1899.



Identification systems for reassembly of stone walls

The unique character and disposition of rubble or fieldstone masonry requires a careful marking system to assure proper realignment during the reassembly process. In this instance, an impromptu chalk marking system was utilized to expedite the removal process. Stones were subsequently assigned identification numbers which were painted on the top surfaces. For cut-stone masonry, a simple system of numbers and letters (to indicate orientation) may suffice, but it is important that the numbered wall be photographed prior to disassembly to facilitate reerection.

empty consideration of house into the warmest and emotional consideration of home.

House as a physical built environment is one among other factors that in combination define the personal identity (genetic, social, cultural). Aspects of identity linked to place can be described as "place-identity". This term, in use from 1970s (Proshansky, Fabian & Kaminoff, 1983) is defined as the process of incorporation of place into the larger concept of self, as a "potpourri of memories, conceptions, interpretations, ideas, and related feelings about specific physical settings, as well as types of settings". Identity develops as a child learns to see her or his body as distinct from, but also in relation to, the physical environment. Home has a fundamental importance, with the neighborhood and the school. It is here that environmental and social skills are learned and models of understanding and behavior are developed. Five central functions of place-identity have been illustrated: recognition, meaning, expressive-requirement, mediating change, and anxiety and defense function. More in general, places are important sources of identity elements. Aspects of identity derive from places we experience because these places carry symbols that have meaning and significance to us. Appropriation, attachment, and identity refer collectively to the idea that people invest places with meaning and significance and act in ways that reflect their bonding and linkage with places.

It is also relevant to recognize the importance of the social function of home. In the social home, its definition is constituted by the presence of and relationships with other people. Hayward has described and identified home experiences (1977). It is familiarity with other people, their habits, emotions, actions etc., indeed the very knowledge that they are there, that creates a background of social understanding whereby the people's own opinions, actions and moods are accepted and shared.

On another layer, overlapping the personal experience of home we find a cultural concept of the ideal home. "Our culture's ideas about home are passed down through such morality fables and fairy tales, through advice books, popular magazines and newspapers, television shows and movies, laws and public programs." The specific house is a statement about social status and domestic life style, revealing the type of family or community that live in a certain place. Home is a social construction, and the meaning attributed to it reflects the type of society around it. The main cultural role of the ideal home is representing a safe place. Often, security is considered in the first place, as economic self-sufficiency, and secondly as a resource to live in a safe, warm, private place.

6. Harold M. Proshansky, Abbe K. Fabian, Robert Kaminoff. "Place-Identity: Physical World Socialization of the Self." *Journal of Environmental Psychology* 3 (1983): 57-83.

7. Wright, Gwendolyn. "Prescribing the Model Home." *Social Research* 58, no. 1 (1991): 213-25.

Ashild Lappegard Hauge, "Identity and place: a critical comparison of three identity theories" *Architectural Science Review* March 1, 2007.

Place Identity

Aspects of identity linked to place can be described as "place-identity." The term has been in use since the late 1970s (Proshansky, 1978), and is here, as originally, typed with a hyphen. Place-identity has been described as the individual's incorporation of place into the larger concept of self (Proshansky, Fabian & Kaminoff, 1983), defined as a "potpourri of memories, conceptions, interpretations, ideas, and related feelings about specific physical settings, as well as types of settings" (1983, p. 60). Place attachment is considered a part of place-identity, but place-identity is more than attachment. Place-identity is a substructure of self-identity, much like gender and social class, and is comprised of perceptions and comprehensions regarding the environment. These perceptions and conceptions can be organized into two types of clusters; one type consists of memories, thoughts, values and settings, and the second type consists of the relationship among different settings (home, school, and neighborhood; Proshansky & Fabian, 1987).

Finally, the reader should not assume that place-identity represents a coherent and integrated cognitive sub-structure of the self-identity of the person. To some extent it may well be; however, it is best thought of as a potpourri of memories, conceptions, interpretations, ideas, and related feelings about specific physical settings as well as types of settings. The substantive and structural properties of place-identity—what cognitions it consists of and how they are related—undoubtedly vary with the sex, age, social class, personality and other social descriptors of the individual. As an enduring and a changing structure, place-identity will be modified over the course of the individual's lifecycle and is not bound by any of the aforementioned categories.

Harold M. Proshansky, Abbe K. Fabian, Robert Kaminoff. "Place-Identity: Physical World Socialization of the Self." *Journal of Environmental Psychology* no. 3, 1983.

Certainly most Americans could anticipate how this story was going to end. Our culture's ideas about home are passed down through such morality fables and fairy tales, through advice books, popular magazines and newspapers, television shows and movies, laws and public programs. The messages can be poignant, reassuring, and inspiring. Yet, as with all myths, there are underlying lessons about deceit, danger, and the toll of breaking a rule or convention.

From Gwendolyn Wright, "Prescribing the Model Home." *Social Research* 58, no. 1 (1991).

7 the house, from cellar to garret, the significance of the hut

the life of a man, the house thrusts aside contingencies, its councils of continuity are unceasing. Without it, man would be a dispersed being. It maintains him through the storms of the heavens and through those of life. It is body and soul. It is the human being's first world. Before he is "cast into the world," as claimed by certain hasty metaphysics, man is laid in the cradle of the house. And always, in our daydreams, the house is a large cradle. A concrete metaphysics cannot neglect this fact, this simple fact, all the more, since this fact is a value, an important value, to which we return in our daydreaming. Being is already a value. Life begins well, it begins enclosed, protected, all warm in the bosom of the house.

From my viewpoint, from the phenomenologist's viewpoint, the conscious metaphysics that starts from the moment when the being is "cast into the world" is a secondary metaphysics. It passes over the preliminaries, when being is being-well, when the human being is deposited in a being-well, in the well-being originally associated with being. To illustrate the metaphysics of consciousness we should have to wait for the experiences during which being is cast out, that is to say, thrown out, outside the being of the house, a circumstance in which the hostility of men and of the universe accumulates. But a complete metaphysics, englobing both the conscious and the unconscious, would leave the privilege of its values within. Within the being, in the being of within, an enveloping warmth welcomes being. Being reigns in a sort of earthly paradise of matter, dissolved in the comforts of an adequate matter. It is as though in this material paradise, the human being were bathed in nourishment, as though he were gratified with all the essential benefits.

When we dream of the house we were born in, in the utmost depths of reverie, we participate in this original warmth, in this well-tempered matter of the material paradise. This is the environment in which the protective beings live. We shall come back to the maternal features of the house. For the moment, I should like to point out

8 the poetics of space

the original fullness of the house's being. Our daydreams carry us back to it. And the poet well knows that the house holds childhood motionless "in its arms"¹:

*Maison, pan de prairie, ô lumière du soir
Soudain vous acquérez presque une face humaine
Vous êtes près de nous, embrassants, embrassés.*

(House, patch of meadow, oh evening light
Suddenly you acquire an almost human face
You are very near us, embracing and embraced.)

II

Of course, thanks to the house, a great many of our memories are housed, and if the house is a bit elaborate, if it has a cellar and a garret, nooks and corridors, our memories have refuges that are all the more clearly delineated. All our lives we come back to them in our daydreams. A psychoanalyst should, therefore, turn his attention to this simple localization of our memories. I should like to give the name of topoanalysis to this auxiliary of psychoanalysis. Topoanalysis, then, would be the systematic psychological study of the sites of our intimate lives. In the theater of the past that is constituted by memory, the stage setting maintains the characters in their dominant rôles. At times we think we know ourselves in time, when all we know is a sequence of fixations in the spaces of the being's stability—a being who does not want to melt away, and who, even in the past, when he sets out in search of things past, wants time to "suspend" its flight. In its countless alveoli space contains compressed time. That is what space is for.

And if we want to go beyond history, or even, while remaining in history, detach from our own history the always too contingent history of the persons who have encumbered it, we realize that the calendars of our lives can only be

¹ Rainer Maria Rilke, translated into French by Claude Vigée, in *Les Lettres*, 4th year, Nos. 14-15-16, p. 11. *Editor's note:* In this work, all of the Rilke references will be to the French translations that inspired Bachelard's comments.

Representation of home

The concept of home, the archetypal shape of the house, the cultural meaning of them have been mutually investigated in the disciplines of art and architecture. The image of a building has an imaginative power. The quality of an architectural image derives from the wealth of associative images and meanings that it evokes. It immediately can speak of protection, familiarity and invitation, as well as threat, strangeness or rejection.

In particular, abandoned, damaged or destroyed architectural settings evoke richer and more emotional associations that perfected contemporary architecture. Even scenarios from disasters or natural climates project curiously suggestive image qualities. The "new" building is often perceived as a closed and final image, whereas the scene of disturbance or destruction opens up to narratives that reverberate with both past and future. Disasters relieve forces that are beyond human control and consequently, unexpected casualties. The image of a moving house not only triggers stories about past and future but it also opens up spatial scenarios. It is a house, but also a living object that is traveling toward a new location, all its history is suspended in between spaces.

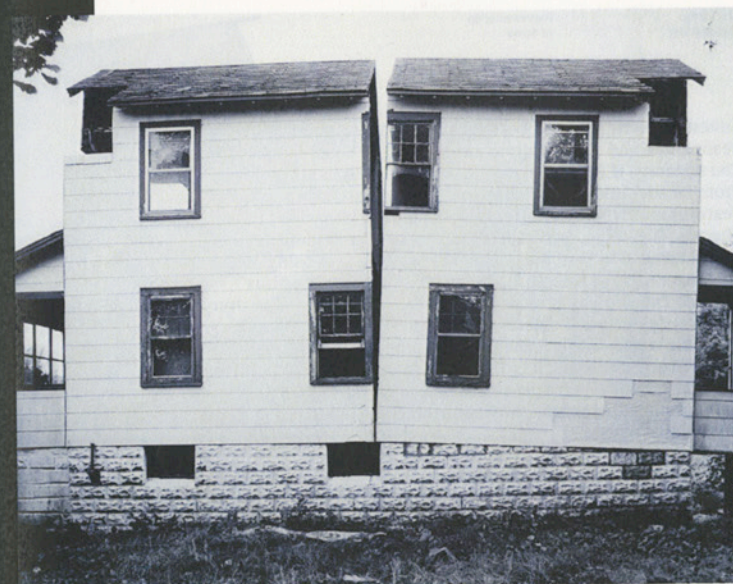
The normative language of architecture expresses stability, permanence and predicability. Violation, destruction and destabilization of the architectural image introduces surprise, unpredictability and threat, and along with these new spatial and structural perceptions, new dimensions of emotion.¹⁰

The projects of the artist Gordon Matta-Clark activate this unstable space, creating architectural configurations that violate the geometry of structural stability and permanence. In *Splitting* Matta-Clark cut a vertical slit through the center of an abandoned house in Englewood, New Jersey, so that a 'V' shaped slit was created. By destroying the physical and the metaphorical dwelling, violently challenging the whole concept of home, the artist contested the very notion of a house as a shelter.

Matta-Clark had a former education as architect and his practice has been seen as a critical meeting point between the disciplines of art and architecture. Other artists have used the metaphors of house and home in their representation of the world and the human experience.

The house, in fact, belongs to our collective imagination.

10. Pallasmaa, Juhani. *The Embodied Image: Imagination and Imagery in Architecture*. (Chichester: John Wiley & Sons, 2011), p. 74.



Gordon Matta-Clark's *Building Dissections*
Typewritten statement, undated

"By undoing a building there are many aspects of the social conditions against which I am gesturing. First, to open a state of enclosure which had been preconditioned not only by physical necessity but by the industry that profligates suburban and urban boxes as a context for insuring a passive, isolated consumer—a virtually captive audience. The fact that some of the buildings I have dealt with are in black ghettos reinforces some of this thinking, although I would not make a total distinction between the imprisonment of the poor and the remarkably subtle self-containerization of higher socio-economic neighborhoods. The question is a reaction to an ever less viable state of privacy, private property, and isolation."

"I seek typical structures which have certain kinds of historical and cultural identities. But the kind of identity for which I am looking has to have a recognizable social form. One of my concerns here is with the Non-umental, that is, an expression of the commonplace that might counter the grandeur and pomp of architectural structures and their self-glorifying clients."

"I have chosen not isolation from the social conditions, but to deal directly with social conditions whether by physical implication, as in most of my building works, or through more direct community involvement, which is how I want to see the work develop in the future."

Splitting, Gordon Matta-Clark,
1974, New Jersey.

Gordon Matta-Clark's
Building Dissection
Typewritten statement,
undated.

Moving
Imagination

Investigated by artists, it became alive, showing poetic resonances and subjectivity: a space of desire and a space of the uncanny. If Just as Matta-Clark cut out shapes and volumes from facades and inner ceilings of buildings, so Burton Keaton features another precarious house in some of his movies from the 20s. The house should be a shelter and a sanctuary, but in a world ravaged by war, the home, like Keaton's collapsing house, no longer seemed safe. In *Steamboat Bill Jr* and other films such as *The Scarecrow*, 1920, in which he achieves mastery over hilariously animated objects, Keaton gave shape to a tremulous, unstable world. Iconic is the famous scene of the facade falling down in one piece, and passing through Keaton's body, pictures a mutable house—a fragile structure, dangerous because susceptible, threatening unraveling our expectations of stability, safety and reason.

Another image of the disrupted facade is visible in the Man Ray photograph 229, *boulevard Raspail*, 1928. Dramatically framed, a Parisian building appears incomplete or partially demolished. Photographed from a vertiginous perspective, which provokes a disturbing sense of spatial disorientation, the image is impossible to decode: do we see a solid building or the only facade? Yet, despite its uncanny appearance, the building's unusual structure is not the result of photographic retouch. The ambiguity of the image is reached by shooting from this unusual angle and then tightly cropping it. Incorporating subjectivity and ambiguity into documentary photography, Man Ray reveals the surreal in reality.

Other artists researched the topic of home with a focus on the body and the embodied experience of spaces. We use our body, as constitution and as existence, to touch, listen and measure the world, so our experience is organized and articulated around the center of the body.

Our existential world has two simultaneous foci: our body and our home. There is a special dynamic relationship between the two; they can fuse and provide an ultimate sense of connectedness, or they may be distanced from each other, giving rise to a sense of longing, nostalgia and alienation. Our domicile is the refuge and projection of our body, memory and self-identity. We are in constant dialogue and interaction with the environment, to the degree that it is impossible to detach the image of the self formats spatial and situational context.¹¹

The artist Donald Rodney realizes a tiny house using his own fragile skin in the art work *In the House of my Father*, in 1996-7. The skin was taken during one of Rodney's many operations, while the artist was spending years in the hospital with a diagnosed Sickle-Cell Anemia. This delicate object, held

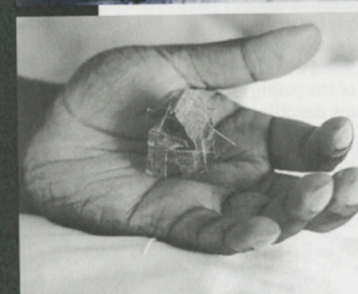
11. Pallasmaa, Juhani. *The Embodied Image: Imagination and Imagery in Architecture*. (Chichester: John Wiley & Sons, 2011), p. 125.



One frame from *Steamboat Bill Jr*, Buster Keaton's movie 1928.

Man Ray, photograph, 229, *boulevard Raspail*, 1928.

Donald Rodney, *In the House of my Father*, 1996-7.



SPLITTING



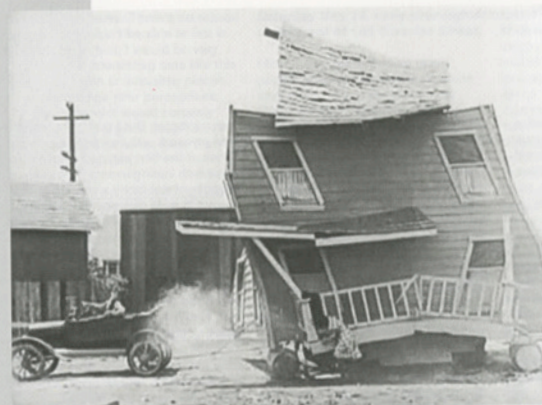
Splitting, Gordon Matta-Clark, documentary film of the building cut in a house on Humphrey Street in Englewood, New Jersey. 10:50 minutes. Black and white and color super 8mm film on video, silent, 1974.



Top left: *One Week*, Buster Keaton, film, Black and white, silent, 1920.



In the exhibition *The World Turned Upside Down*: Buster Keaton, *Sculpture and the Absurd* Matta-Clark's *Splitting*, 1974, (detail on the left) and Keaton's movie *One Week*, 1920 were displayed next to each other. On one side we could see Keaton's increasingly absurd failure to move house, eventually leading to his house being pulled by a car on barrels before getting stuck and destroyed by a passing train. On the other we see the equal master-craftsman, Matta-Clark, slice a wooden house in half and carefully rest it on its slightly reduced (one layer removed by the artist) stone support. The to-and-fro of the viewer's head between the two films results in each become entwined with the other, both conceptual and narratively.



In *One Week* (1920), one of the first shorts with Buster Keaton as the main protagonist, he will make a huge effort to put up the prefabricated house whose components are sent him by train as a gift from an ex-suitor of his wife's. An instruction manual arrives along with the assembly kit, but due to the machinations of his rival the identification numbers of the contents have been altered so as not to coincide with those in the manual. And although it soon becomes clear that there's been an error, Keaton has no alternatives to hand, no other model of thinking to oppose to that of the manual, and will blindly proceed to mechanically assemble what turns out to be a cruel metaphor of the destiny of the couple and the institutional family of our times. Finally, after many ups and downs, the house will be demolished by the same train that brought it. In these circumstances not just the house but the couple who projects its dreams of happy domesticity on it is broken up, showing the close link between an inability to oppose alternative material strategies and the crisis of the institutions that are built on such material practices, the family and the couple in this instance...

Vedovamazzei's house. After Love, is a reconstruction of the do-it-yourself house Buster Keaton spends a week trying to build in his first film (1920), unaware that his rival has sabotaged the project.

The result is inevitable: the walls are askew, the roof is too small, and the porch collapses. With their house, Vedovamazzei offer critical commentary on the modern belief in linear evolution, in cause and effect, and make a case for indeterminacy, chaos, and complexity.



After Love, Vedovamazzei, Basilea, public installation, 2003.

to the kinds of things I do bring up romantic associations. But that's not my intention. I'd much sooner do something right across the street. I'd just as soon deal with something that's brand new, crisp, and not at all ready for the ax.

Like a gallery building?

Almost any space. Gallery buildings are probably less interesting in some ways because they have such special priorities and also because people go there with certain expectations. One aspect of buildings I've worked on which may be considered romantic is that they're in unexpected locations, but the unexpected is not dependent on the particular disintegrated quality that they have. Actually, I'm very glad that this building was less disintegrated than the ones I've dealt with before, that it had a clear structural continuity, and that it wasn't competing with erosion or prior collapse. The time of the building, the time in which it had been standing was very hard for me to reconstruct. There had obviously been people living there. That I liked. I liked the fact of its being occupied space and that I could only guess at what it had been like. I very willfully took out all traces of the occupants. There didn't seem to be any way of coping with mounds of debris.

You threw them in the garden.

And in the basement. So the basement's half full of all the stuff that the tenants had been living with. I looked at it with the most profound sense of alienation. I didn't want to get into sorting through this fragmented biographical garbage heap. I just wanted to get back to whatever the empty rooms were made of, like the layers of linoleum on the floor, or whatever there was of surfaces. The shadows of the persons who had lived there were still pretty warm. Actually, it would be interesting to make changes in a place that people still lived in ... to take perhaps a very conventional notion of a living space and alter it beyond use ... ah well. ... One of the conventions in building is openings, and the nature of openings and closings is by and large pretty set, pretty static. In this project, rather than inaccessibility being a primary interest, a great deal of visual

information was released, so that even though it was hard to get to roof and basement, they were liberated from being hidden areas.

Well, your work is about rethinking a space totally, isn't it?

That would be the promise. That's actually what I'd do ... I'd promise someone that I could change their space as drastically, as totally as anyone. There would of course be a very direct physical change. I mean, the actual method I use is dealing with the materials of the space, but I think the implications, the way I deal with it is not in terms of curiosity about the materials, or an analysis of the parts. I'm more involved in a kind of psychic alteration.

Well, it's a radically different approach from altering perceptual givens by adding objects or adding materials to the space.

That's exactly what I mean. The clearest example of what I'm not interested in is what I think Moms was doing with labyrinths. There is an endless history of the labyrinth, as really a model for domination by imposing a mind-boggling procession, originally in the form of a Mycenaean dungeon. But the thing is, I don't see the labyrinth as an interesting spatial problem. I would make a labyrinth without walls. I would create a complexity which is not about a geometry, not about a simple enclosure or confinement, and also not about barriers, but about creating alternatives which aren't self-defeating. In the Humphrey Street building what the cutting's done is to make the space more articulated, but the identity of the building as a place, as an object, is strongly preserved, enhanced. I've often thought that a more interesting approach to the labyrinth is as a kind of ritualistic procession, rather than as a formal contortion, which at this point seems very simplistic. The labyrinth as a path must have been very understandable; it was almost like a calendar, a way of measuring.

One thing I'm not clear about is exactly how half of the building dropped. Did you remove some of the foundation?

I just bevelled it at an angle dictated by one course of cinder block. First we scored and chiselled away all the block reinforcing the foundation as we worked, until the rear half of the house was standing on four points at the corners. Then, using building jacks, we transferred the load, about fifteen tons of it, from the final blocks, and just lowered it. Throughout this process, there was a terrific suspense, not really knowing what would hold or shift, but the structure acted perfectly, responding to the jacks and lowering process without a groan. She came down like a dream. The whole event gave me new insight into what a house is, how solidly built how easily moved. It was like a perfect dance partner. I can't wait to do it again, perhaps working with transporting whole parts of buildings to make composite piles, like some of those Victorian homes that seem to use every imaginable style. But this would be a more curious, violent commentary on eclecticism, or "collecticism". I guess I'm just carrying on but what I mean is that the realization of motion in a static structure was exhilarating.

Was that the most complicated physical operation?

No, actually not. The hardest part of the whole project was getting to know the building. It seemed to take cutting through it with a chain saw to get to know it. Once that heavy slow process was performed on the surfaces, then the other ideas were simple. I mean, the more dynamic aspects of the piece happened quite easily. The afternoon when you were there, when the corners were taken out, was fairly straightforward. Maybe it looked a little clumsy but it was actually very simple. After half an hour of pushing and sawing that corner came out quite easily. I guess one of the things that intrigues me is the scale changes that come from the problems of doing the piece, which is obviously a minute to minute affair, and can be as detailed as cutting through a nail, or hitting something that you didn't expect to hit in the process, and the conception of the project as a whole. It gets so easily reduced to a simple sketch or summarized in a couple of notes. I suppose that's just part of the irony of scale.

The contrast between one and the other.

The contrast is in some ways. I think of it in terms of time as well as scale, because there's obviously a kind of detailed concern with the event. I mean, it's not a performance for people to watch, but it's obviously an event, the result of an activity which is peripheral to performance. It's a kind of strange contradiction, something that doesn't fit into performance as such because there has been no specially isolated activity, so the whole place and its constituent actions form the record. I suppose in that sense it's very clear that the activity and the detailed time are part of the piece.

Back to the idea of performance. This piece was obviously a private performance. There were times when the rigging was setting a very real stage for something, for getting some work done. When we moved that corner the hoist was a prop, right? The way that I experienced it as a performance was through my interest in hanging out, or hanging on.

Literally?

Yeah, the suspension and the suspense of it. Putting your shoulder to part of a building, pushing it, and having it give way reminds me of silent film comedies, which is the kind of humor I like. Something as primitive as pushing stones.

Physical wit

Physical wit and a trace of absurdity ... I had a beautiful afternoon with Suzie Harris once in Green Camp, taking a pile of rocks and flattening them into a rough plaza in the middle of the woods, which seemed like the first building act. The first act of doing is moving. Giving it a good heave. The other beautiful thing about that piece was the sound of it. The sound of moving boulders is incredibly resonant. Rocks being thrown on top on rocks-what the moon must sound like to the instruments they leave out there. Very high pitch, fantastic

Bingo, Gordon Matta-Clark,
Sculpture-Installation,
Centre Pompidou,
Airs de Paris, 2007.

hollow sounds. Which is something I'm interested in, somehow getting the building to talk.

How so?

Well, capturing its sounds while it's being moved around. Or setting up a situation where the sounds, either of then work or of the building moving, can be played with.

That's seeing buildings as a very live element

There's some of that I guess. Dealing with the building as a clear, recognizable object, and distortions of that object as a direct train of thought in which the building's structure provides the vocabulary. If it wasn't recognizable, it would be hard to use it. It works for me in direct progression to the amount I get to know it. The more I know a particular place and structure, the more I want to bow it.

That's a nice way of putting it.

What kinds of buildings did you grow up in? Very typical New York apartment buildings.

Where?

Actually the first building wasn't so typical. It was a loft building very nearby here, although it's now been demolished. It was on La Guardia Place before NYU took over the whole area. That building was interesting because my earliest contacts with

other people were not in the street, but from one window sill to another, in that typical Italian way of hanging out of your window.

Across the lines of washing

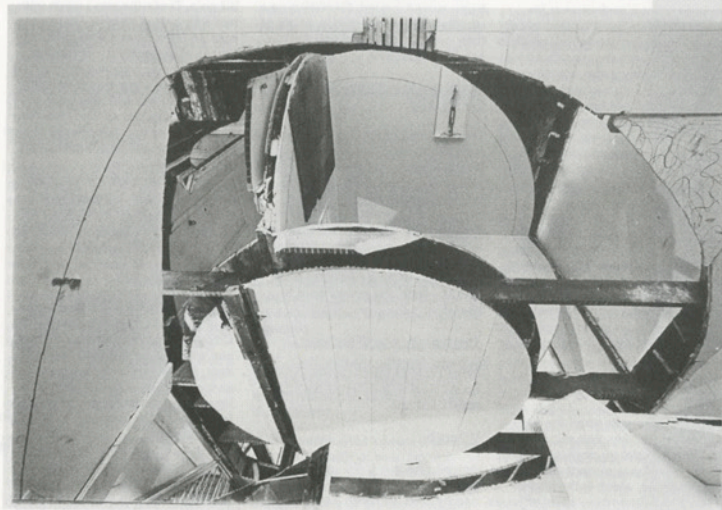
Sill pals. That's the way I made contact with a lot of people. There was even an older couple who remained friends of the family for years-they became friends because we (my twin brother and I) were always hanging out the windows and they were afraid. It's interesting, the space I remember most is not so much floors and shelter as openings onto other spaces and other people's realms ... A window-punctuated world, right? For example, one of the reasons I moved in here is because that view of the apartment building across the street is fascinating to me.

In a voyeuristic way

Absolutely. Some of the next works I want to do are definitely voyeuristic. Close-up viewing, making a connection with the five hundred lives next door. I think voyeurism is a good space to drop in on from time to time. Only I haven't done much lately because it takes tremendous devotion and patience. But like a ready-made one works to fill in the blanks, the uncompleted silent actions framed in windows. It needs constant attention, like an elicit form of meditation. Good eyesight. Keen sense of change. Well, you know, you have to choose the right place at the right time or it's all over.



Moving
Imagination



Conical Intersect, Gordon
Matta-Clark, Paris, 1975.

Richard Wilson's *Turning the place over* consisted of a vast 10 meters diameter ovoid section of the facade of a disused building in Liverpool. This section of facade had been cut free allowing it to rotate. This was made possible by mounting the ovoid section of architecture onto a central spindle, aligned at a specific angle to the building. When at rest the ovoid section of facade fitted flush into the rest of the building. The angled spindle was, however, placed on a set of powerful motorised industrial rollers, allowing it to rotate 360 degrees continuously. As it rotated, the facade not only became completely inverted but also oscillated into the building and out into the street, revealing the interior of the building, and only being flush with the building at one point during its rotation. This created an acute sense of disorientation and even danger for the viewer as the architecture physically encroaches on them.



Turning the place over,
Richard Wilson, Liverpool,
2008.

Shack Stack, Richard
Wilson, Grosvenor
Waterside, London, 2010.



Shack Stack is a permanent sculpture, an abstraction based on the improvised architecture of the sheds commonly found on British allotments. Such sheds are often put together with little regard to the original function of the individual components. The way in which these architectural details are reused for new purposes can be seen as a metaphor for how the urban fabric such as the Grosvenor Dock – also goes through cycles of use, redundancy and renewal. Cast in aluminium, however, the temporary nature of this form of architecture is inverted. Physically and visually the sculptures become an embodiment of weight – the impermanent rendered monumental.



Home Within Home, Press Release
Museum of Modern and
Contemporary Art, Seoul, Korea
November 12, 2013 – May 11, 2014

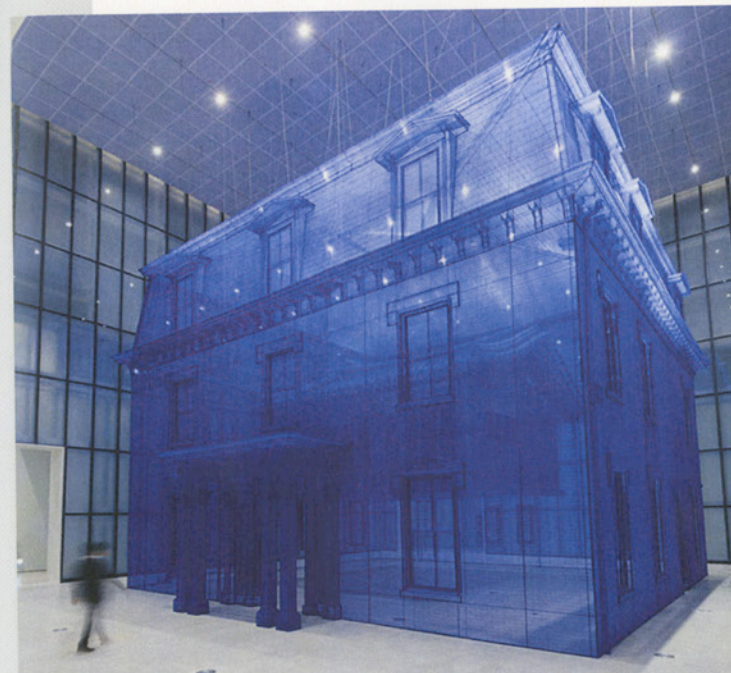
In the early years of his study in the United States, Suh gave form to his experience of dramatic 'spatial' change due to the difference in physical distance between Seoul and the United States and to the uncomfortable and unfamiliar sensations and feelings caused by such change on the basis of the idea of 'spatial migration' and 'displacement of space'. By meticulously measuring every inch of the apartment where he was residing and making a precise and detailed cast of it out of fabric as if designing a custom-made dress for it, the artist defined a 'home' as one's intimate, 'clothing(skin)-like space', which could thus be a 'space of portability' allowing one to fold it up and carry it with him or her. In 1999 he showed at the Korean Cultural Center, Los Angeles Seoul Home/L.A. Home, which was received favorable critiques. For this work he constructed from jade-colored silk an elaborate reproduction of his family house built in the traditional Korean style in Seongbuk-dong, Seoul, and it was with this

'space (home)' relocated to the center of Los Angeles across the Pacific Ocean that Suh defied the definition of space as fixed at particular areas and locations and launched his serious inquiry into the concept of 'transcultural displacement' - the process through which a space are endlessly given layers of new meanings as it crosses the spatial and temporal boundaries.

This huge fabric installation of Suh entitled *Home Within Home Within Home* is specially created to epitomize the vital spatial property of Seoul Box that can be undeniably characterized by its abundant natural light coming through its glass walls and the historical attribute of the Seoul branch's compound in which traditional, modern and contemporary buildings embrace each other. This work is comprised of a life-size (12 meters in height, 15 meters in width) replica of the three-story town house at Providence, Rhode Island, which was the artist's first

residence where he lived as a student in the United States in 1991 and 'Seoul Home', a reproduction of his family's traditional-style Korean house in Seoul, hanging in the middle of the former. As one can infer from the title, the work elucidates and conjures the ever-expanding concept of space: traditional Korean house within Western-style house; Western-style house with Seoul Box; Seoul Box within the Seoul branch; the Seoul branch within Seoul.

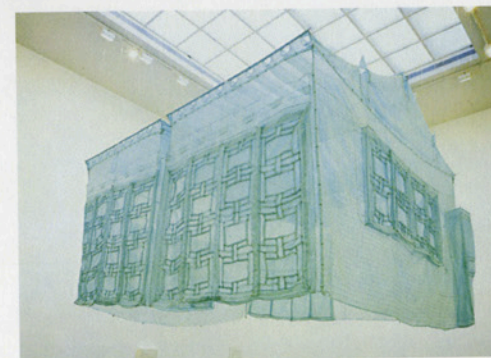
The main gate of the red-brick building welcomes visitors into its long-corridor lobby whose eastside glass curtain wall gives them through its huge window the seasonally changing view of the quaint Jongchimbun building. There awaits the open space of Seoul Box commanding extensive views. Now the visitors stand before the gigantic 'home' that occupies the entire space of Seoul Box. Then they walk into the phantom-like structure made in thorough details out of translucent fabric of light blue.



Fallen Star, Do-Ho Suh,
UCSD, San Diego, 2012.
The home is placed on
UCSD's Jacobs school of
engineering building 1,
tilted at a 10 degree angle.

*Home Within Home
Within Home Within
Home Within Home*,
Do-Ho Suh, Seoul's National
Museum of Modern and
Contemporary Arts, 2014.

Seoul Home, Do-Ho Suh,
2002, Collection of the
Museum of Contemporary
Art, Los Angeles.





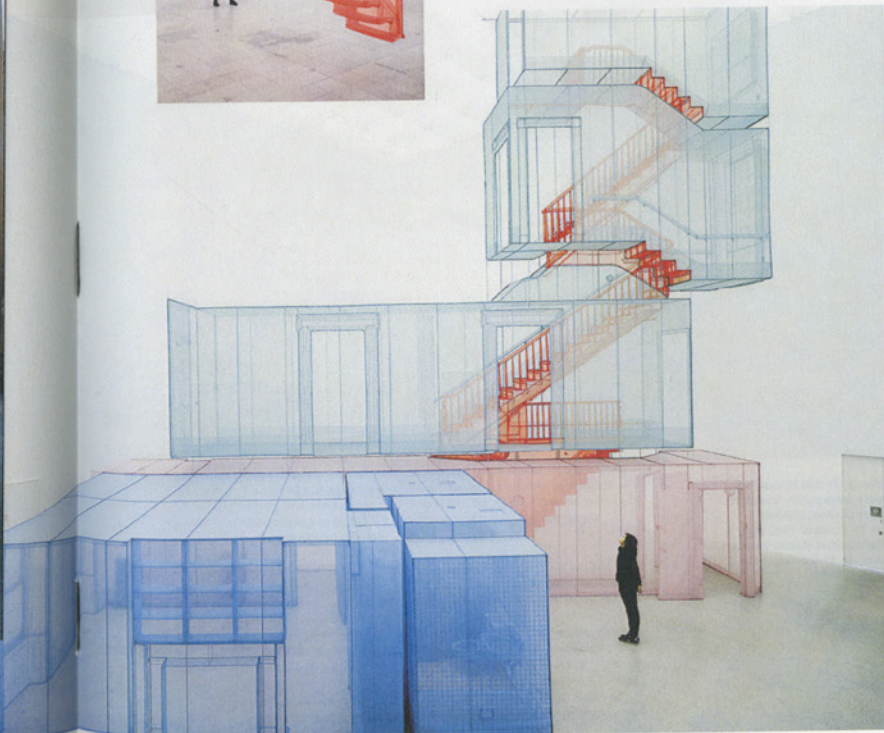
Untitled (Stairs), Rachel Whiteread, 2001. Plaster, fibreglass and wood. Tate, London.



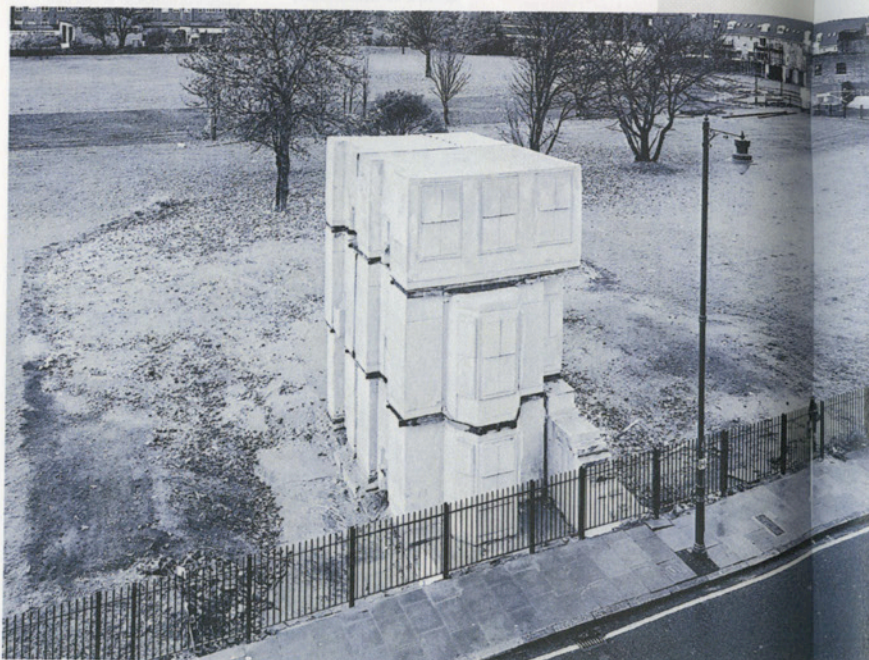
Starcase III, So Ho Suh, Tate Modern's Collection Displays, 2011.

Perfect Home, Ho Do Suh, Installation, 21st Century Museum, Kanazawa, Japan, 2012.

The walls made of flimsy transparent fabric of refreshing color let the inside and outside views pass through them to cancel the weight of the enormous structure and simultaneously to enhance the sentiments of the visitors with 'weightless memories' of their own 'spaces'. Enveloped by the entanglement between the inside and the outside and between the private space and the public one, the viewers are fully exposed to the dizzy ambience of the surreal space where the East and the West, the past and the present and the real and the imaginary are intricately interwoven with each other.



Moving
Imagination

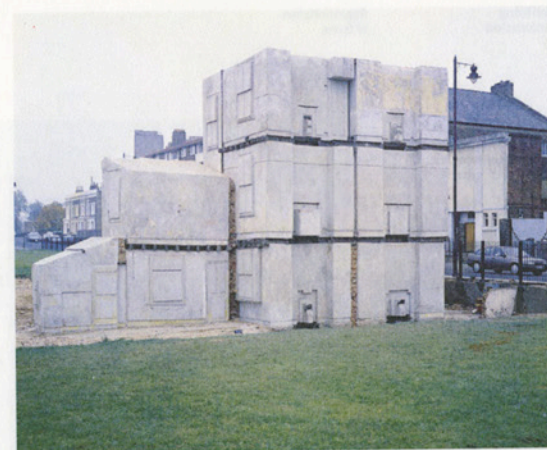


House, Rachel Whiteread, temporary public sculpture, East London, opened on 25 October 1993 and demolished eleven weeks later on 11 January 1994.

This is the House that Rachel Built
Andrew Graham-Dixon
Tuesday 02 November 1993,
Tate Magazine

Looking at *House* is temporally as well as spatially distorting. It is like looking at an object from the present that has suddenly been pitched far into the future or far into the past. An English terraced house has been remade as an archaeological find, and what an oddly simple thing it turns out to be. Just a squat arrangement of spaces to inhabit, a stack of caves honeycombed together. *House* contains the traces of late 20th-century living habits and technology, which survive in odd details like the impressed patterns of a fossil caught in its surface: the zigzags of a wooden staircase running up one of its walls, the indented relics of plug sockets. But the overall effect is one of extreme, primitive simplicity.

To solidify the interiors of a house may be to conceal them, to seal them off, but it is also to reveal how basic our needs and our lives have remained down the centuries. There is a kind of pathos in the revelation. Our houses tend to be places that we like to think of as containing the evidence of our own unique sensibilities, repositories where we store the evidence of our sophistication and



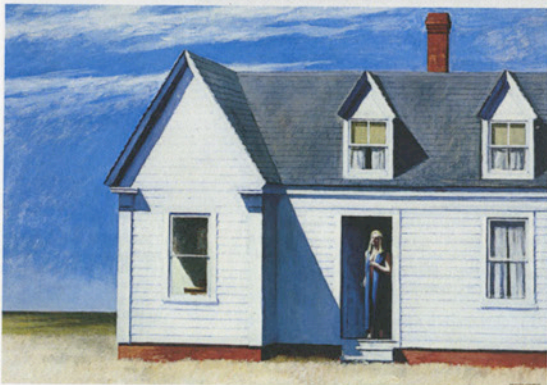
impeccable tastefulness. *House*, being a house without furniture, a house reduced to the shape of the air that a house contains, serves as a reminder that we are all, on one level at least, utterly and primarily the same: creatures that have always sought shelter, a roof over our heads.

House is a sculpture that memorialises, in its transfiguration of an ordinary person's home, the ordinary lives of ordinary people (ordinariness, it suggests, is one thing we all have in common). Unlike other kinds of monumental statuary - Nelson's Column, say - which suggests that history is made by the great and merely lived by the rest of us, *House* is stubbornly unheroic and democratic. Whiteread has made an image of how we all live, caught between solitude and sociability, out of the separate but abutting cells of the rooms in a house in London E3.

House is a paradox made concrete since it is a monument made out of void space, a thing constructed out of the absence of things. Being a dwelling in which it is not possible to dwell, a building that you cannot enter, it has the character of a tautology. It is both a relic and a prompt to the imagination (Who lived here? What did they do? What did they feel?) as well as a sculpture that is charged with a deep sense of loss.

All houses (and many works of art, too) are tombs of a kind: most of the people whose memories they contain have gone, have surrendered their tenancy of the world. *House* is about the past and it is also about the unrecoverability of the past, about the fact that what has gone cannot be revived. Death, finally, is its theme. The sculpture has a peculiar, almost anthropomorphic quality, or at least the traces of humanity that it bears are so strong that it ends up feeling oddly human for such an evidently non-figurative work of art. Something that was once full of life, open to light and sound and movement, has been terminally stilled, made dumb and blind and inert. *House* is a memento mori.

Architecture and home



The architect's house:
Peter Eisenman, *House IV*
(Frank House), Cornwall,
Connecticut, 1972-73.

The painter's house, Edward
Hopper, *High Noon*, 1949,
Ohio, The Dayton Art
Institute.

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Identity, Intimacy and Domicile – Notes on the Phenomenology of Home

Juhani Pallasmaa

Homo Faber and the existential vacuum

Identity was the recurrent theme in the literary work of Max Frisch, who, incidentally, was an architect by training. In his book *Homo Faber* (1961) Frisch portrays a Unesco expert, an engineer – the symbol of Modern Man – who continuously travels around the world on his missions. He is a rational and realistic man whose life seems to be under perfect rational control. However, gradually he loses contact with locality and home, and finally, with his own identity. He ends up falling in love with his own daughter whom he does not recognize as the tragic consequence of his loss of home and roots. Their indecent love ends violently in the daughter's death.

Homo Faber's grave mistake was his conviction that man can exist without a domicile and that technology can transform the world so that it need not any longer be experienced through emotions.

Many of us in the consumer world today are suffering from Homo Faber's alienation. We have become homeless in our culture of abundance.

The architect and the concept of home

We architects are concerned with designing dwellings as architectural manifestations of space, structure, and order, but we seem unable to touch upon the more subtle, emotional, and diffuse aspects of home. In schools of architecture we are taught to design houses and dwellings, not homes. Yet it is the capacity of the dwelling to provide domicile in the world that matters to the individual dweller. The dwelling has its psyche and soul in addition to its formal and quantifiable qualities.

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JURANI PALLASMAA

one's house lit in the dark winter landscape and sensing the invitation of warmth warming your frozen limbs. "Light in the window of the home is a waiting light," as Bachelard (1969, 34) has observed. An authentic home has a soul.

I cannot recall the shape of the front door of my grandfather's house either, but I can still sense the warmth and odour of air flowing against my face as I open the door in my dreams.

In an essay entitled *The Geometry of Feeling* (1985), I dealt with the properties of lived space as compared to common notions of architecture. It seems to me that emotions deriving from built form and space arise from distinct confrontations between man and space. The emotional impact is related to an act, not an object or a visual or figural element. Consequently, the phenomenology of architecture is founded on verbs rather than nouns: The approach to the house, (not the facade); the act of entering, (not the door); the act of looking out of the window, (not the window itself); or the act of gathering around (rather than the hearth or the table as such), seem to trigger our strongest emotions.

Nostalgia of home

I also remember the sadness and secret threat of leaving behind the home as we moved to another town. The most tragic experience was the fear of facing an unknown future and losing one's childhood friends.

It is clear that the experience of home consists of and integrates an incredible array of mental dimensions from that of nationality and being a subject in a specific culture to those of unconscious desires and fears. No wonder sociologists have found out that the sorrow for a lost home among slum residents is very similar to the mourning for a lost relative.

There is a strange melancholy in an abandoned home or a demolished apartment house which reveals traces and scars of intimate lives to the public gaze on its crumbling walls. It is touching to come across remains of foundations or the hearth of a ruined or burnt house, half buried in the forest grass. The tenderness of the experience results from the fact that we do not imagine the house, but the home, life, and faith of its members.

Andrei Tarkovsky's film *Nostalgia* is a touching record of the loss and grievance of home (Pallasmaa 1992). It is a film about the nostalgia for an absent home which is typical for the Russian sentiment from the times of Dostoevsky and Gogol, to Tarkovsky himself. Throughout the film the central figure, the poet Andrei Gorchakov, keeps fingering the keys to his home in Russia in the pocket of his overcoat as an unconscious reflection

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IDENTITY, INTIMACY AND DOMICILE - NOTES ON THE PHENOMENOLOGY OF HOME

of his longing for home. All of Tarkovsky's films, in fact, seem to deal with the nostalgia of the absent domicile (Volkova 1992). In the Communist state, home changed from a refuge into a place of surveillance, a concentration camp. Yet, home also turned into a mystical dream that countless Russian artists have described in their works.

Home and identity

The interdependence of identity and context is so strong that psychologists speak of a situational personality. The notion is based on the observation that the behaviour of an individual varies more under different conditions than the behaviour of different individuals under the same conditions.

The psycho-linguistic studies of the Norwegian born Finn, Frode Strømnes (1976; 1981, 7-29; 1982) have brought out further dimensions of the interdependence of psyche and context. In his research on imagery as the basis of linguistic operations, he has shown that language conditions our conception and utilization of space. Consequently, our concept of home is founded in language; our first home is in the domicile of our mother tongue. And language is strongly tied to our bodily existence, so that the geometry of our language articulates our being in the world.

Home is a projection and basis of identity, not only of an individual but also of the family. But in homes, the mere secrecy of private lives concealed from the public eye also structures social life. Homes delineate the realms of intimacy and public life.

It is frustrating to be forced to live in a space which one cannot recognize or mark as one's personal territory. An anonymous hotel room is immediately personalized and taken into possession by subtly marking the territory, laying out clothes, books, objects, opening the bed, etc.. The minimum home of a child or a primitive [sic -Ed.] is the mascot or the personal idol which gives a sense of safety and normality. My five-year old daughter cannot go anywhere without her scratching pillow, my American architect assistant travelled to Finland with four books (Joyce's *Ulysses*, T.S. Eliot's *Four Quartets* and two books on American poetry), while an American architect woman friend travels with her set of kitchen knives, which are her magical instruments to recreate a sense of home.

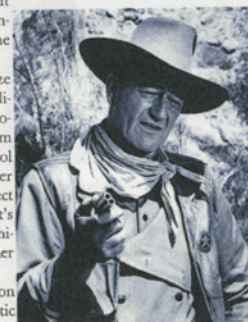
The Finnish poet Jarkko Laine (1982, 323-324) writes of the things on his window ledge: "I like looking at these things. I don't seek aesthetic pleasure in them...nor do I recall their origins: that is not important. But even so they all arouse memories, real and imagined. A poem is a thing which arouses memories of real and imagined things.... The things

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Home and the
inhabitant's identity



John Wayne's living room.



John Wayne.



Moves

180 Prototype
Mary Ellen Carroll

The Pope-Leighley House
Frank Lloyd Wright

The Winton Guest House
Frank Gehry

Prototype 180
Mary Ellen Carroll

A conceptual art project transforms the process of building relocation in a complete art performance. On Thursday, November 11, 2010, a single-family was structurally rotated for 180 degrees as a key moment of the art project by the American conceptual artist Mary Ellen Carroll. Through this project, called *Prototype 180* (Figures 10–12), this house of the first ring sub division of Sharpstown in Houston (Texas) turns its back to the street, drawing attention to the social context, as well as to our pre-established and usually uncontested architectural, urban, and cultural norms. The project has the unique condition of being situated in Houston, which is the only metropolitan area in the United States without formal zoning regulations. Carroll challenges the urban planning guidelines with her (literally) ground-shifting project by, as she points out, "treating policy as

a ready made." In conception and planning for over 10 years, the project is temporally, physically, and structurally organized around its catalytic rotational transformation.

"While the rotation and relocation of the house on its lot interrupt the relation of the house to its context and to existing street typologies they also signal the altered life of the house as a space devoted to a program that will address the issue of aging first ring suburbs and their futures. prototype 180 strategically intersects conceptual art, social activism, urban legislation and economic processes."

(Prototype 180, Press Release, November 2011)



Houston
TEXAS

50 feet

6513 Sharpview Dr
Houston, TX 77074
6513 Sharpview Dr
Houston, TX 77074

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BAYLAND PARK

Moving
Imagination

In this process of relocation the artist questions the basic communal plans that have been in operation, unquestioned, for the last century or so. The average stand-alone, single-family house has plumbing, heating, and electricity being all closed systems, obscured behind walls, and carefully hidden from fresh thinking. Having structural movers lift the Sharpstown house and its 3/4 acre lot and rotating it a full one-hundred-and-eighty degrees, Carroll is overturning not just the house itself, but its operational systems. The operation wants to open a discussion on new, more innovative and sustainable ways of building and retrofitting existing buildings as a model and laboratory. The project *Prototype 180* has the ambition to become a global model and a laboratory for the development and application of innovative building and communication technologies and cultural programming.

Sited locally, *Prototype 180* was broadcast globally using two cameras streaming through the website dedicated to the project. The two cameras were located on the two facades of the house (front and back), so that, during the entire video the point of views witness a complete exchange and relocation as well. A live stage was also set in the adjacent Bayland Park to welcome citizens and visitors to witness the one time 180-degree rotation by Cherry Structural Movers.

For over ten years, *Prototype 180* has engaged countless individuals from the public, private, corporate, educational, and institutional sectors in the city and region. The artist stated:

The best questions always include a 'why.' Sometimes what is true is exactly the opposite of what you would expect, and to turn things around can make the invisible visible. This is what a successful work of art can accomplish. Presently, we are living in the political epoch and policy can be treated as a ready made material and is the foundation for *Prototype 180*, a work of art that is similar to architecture, performance and film. It is only made possible and by which, 'in others count.' (*Prototype 180*, Press Release, November 2011)

The philosopher Michel Foucault in an interview from 1976 described the turn of the eighteenth century as a moment when discussions about architecture and urbanism became strongly interwoven in the political and social discourses. He highlighted the undeniable political role of architecture, when, its planning serves governmental agendas and societal organization.

Mary Ellen Carroll, with her project, seems to make a similar statement, uncovering architecture's political, social, and cultural features. She raises new inquiries on architecture: "How is one to conceive of both the organization of a city and the construction of a collective infrastructure?... [H]ow should houses be built?"

The *New York Times* journalist Holland Cotter lively describes the building relocation that he witnessed through the video published on the project's website:

The video is slow-moving but surprisingly interesting to watch, once you understand the rotation and everything that led up to it as performance, a form of political theater—almost literally street theater—with Ms. Carroll playing the role of impresaria and urban planner, and the house doing a little dance, a pirouette, a spin, albeit a ponderous one, involving, as it does, tractors, cranes, trucks and a work crew. Like many performances, this one is a critically exaggerated and transforming vision of life. It demonstrates, among other things, that urban space is never a passive environment; that rootedness and belonging are, or can be, resilient realities; that architecture can be socially pro-active; and—the Butterfly Effect—that every shift in a given environment changes that environment, concretely or symbolically, for better or worse.



Finnish plywood is not intended for use as an exterior material. New plywood was obtained from the same company that originally supplied the house, and it was also used to re-roof the kitchen.

As with the Pope-Leighley House by Frank Lloyd Wright, the Winton House had a special relationship with the original location and in particular with the main building designed by Philip Johnson. This relocation separated the two buildings, breaking their visual and intellectual connection.

The Wintons, who commissioned the piece to complement their modernist main house, commented on the move. "I just think in the separation of the two something gets lost," said Penny Winton. "They spoke together." Minneapolis architect John Cook, who worked on the house with Gehry, said it was designed for a specific place with specific materials to contrast and match the Johnson house. "It was sited to be viewed from the Johnson house terrace as total

sculpture. No windows were visible. I know it is a very difficult thing. On one hand you want to congratulate Woodhouse, and on the other hand, you have to question it."

The architect himself expressed some complaints about the new location. In its original position, the many sections of the house, each differentiated by geometric form and a unique exterior material, were barely revealed. In the current approach to the house most of the visitors walk up from the conference center's parking lot and immediately see the full scale of the guest house. From this position, the brick, metal and limestone sections are all visible and what was supposed to be a humble guest house seems impudent. That's the difference that a small rotation of a house can make—especially a house as sculptural as this one. Of course the house was donated to avoid its demolition and Gehry, at the end said: "I'm just glad it wasn't torn down".



The possibility of applying studies and literature from different disciplines offered a useful background for the observation of the phenomenon of building relocation from a social and visual point of view. Building relocation nowadays allows historical buildings to be preserved and saved from demolition. What it saves from destruction is not only the architectural project, and the original materials but also the symbolic heritage that has accumulated over time.

The audience that attends a building relocation, is emotionally moved and aesthetically pleased by what they witness. The first effect is the pleasure of attending an event that is out of the ordinary and that you don't see everyday. So, photos, videos, are shared with friends and relatives and more information is searched on the news, in TV or online. The local press in fact usually dedicates attention to relocations, editing articles and videos that highlight the extraordinary characteristic of the move.

Another part of the response of the audience is unconscious and related to subjective feelings, memories, experiences related with home. The isolation of the house from its natural landscape, the temporary slow driving in the street stimulate thoughts about the house/home itself, as an icon, as a symbol of dwelling. House is one of the common and strongest symbol of our society and it stands for economic stability, social status, and personal shaping of identities. Yet, of course, houses have a huge sentimental nostalgic value for all the memories that stay tied to the physical places we have lived in because they invest places with meaning and significance.

The special unstable state of the building during the relocation is able to evoke even stronger emotional associations, throwing into discussion the notion of the house as safety and protection. Some artworks have been presented in this text to show how the symbol of home is intertwined with many emotional and social issues.

These projects see the house in relation to politics and society but also to the body and the unconscious. Prototype 180 is a art performance that wants to provoke and open discussions about contemporary urban planning and architecture. The double move of the Pope-Leighley House, designed by Frank Lloyd Wright incites us to pay attention to the relationship that is built between two places and two time moments in history. The process of relocating the Winton Guest House, a project of Frank Gehry, highlights the violence and drama of disassembling, moving and reassembling piece by piece a whole entity. In this example also, the new location and the rotation that has happened drastically changed the meaning of the house.



Cover image
Still from *Offret* (The Sacrifice)
Andrei Tarkovsky, 1986

Building Relocation: Moving Imagination
Michela Povoleni

The main essay was written as
research paper for Dolores Hayden:
Built Environment and Politics of Space
Class, Fall 2014

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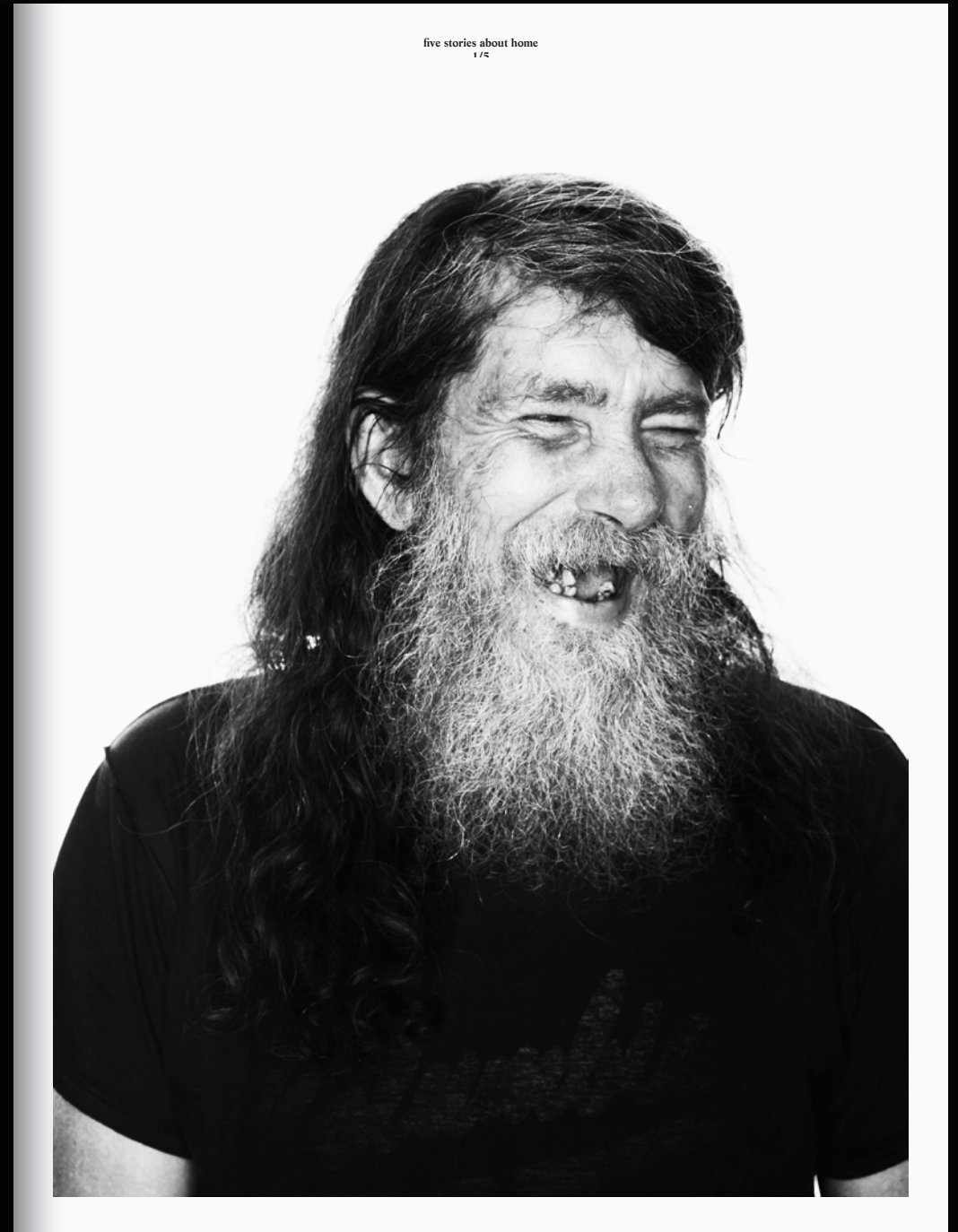
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Five Stories about Home. Spring 2014.
Newspaper about portraits and interviews
of 5 homeless people living in Santa Barbara.
Photographs and story by Mattia Balsamini.



HOME:
BEEN SO LONG SINCE I HAD
ONE,
I FORGET
—JOHN PATRICK FLANNERY

five stories about home

project by Mattia Balsamini
Santa Barbara, California, 2009
design Michela Povoleri

What is Home to You ?
To me what is thought of as a
Traditional Home (Apartment, House, etc)
is not my Home, that will pass away
one day like I will, then I will go to
the other side, that is Home to me.

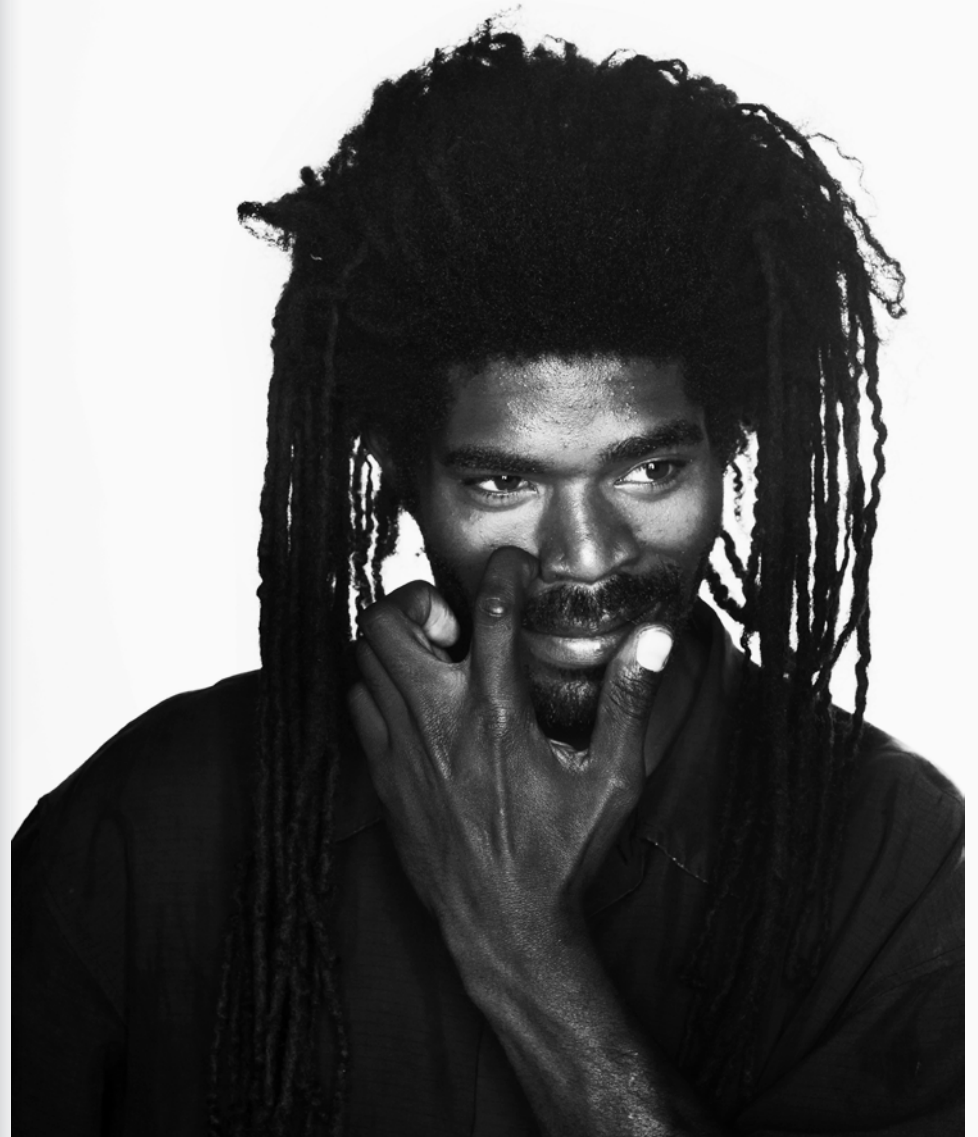
Dani Swann

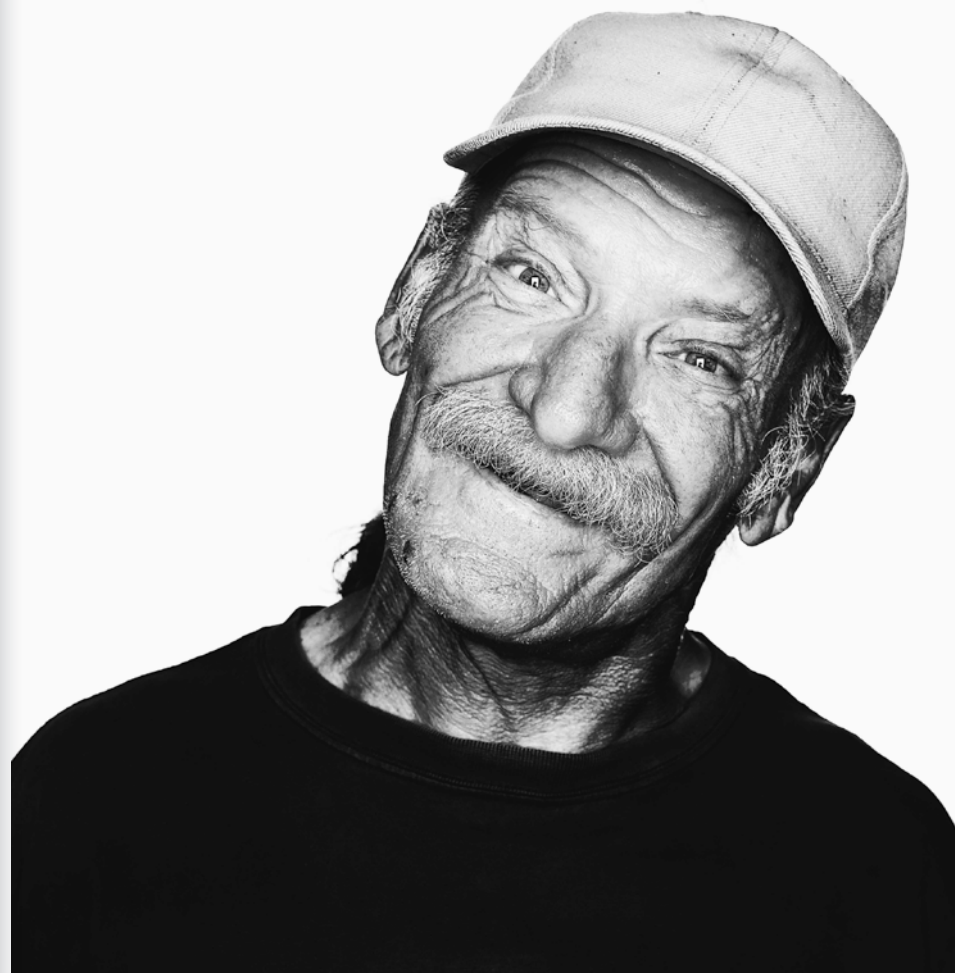
P.S I live my life with my future home
in mind as I live in this temporary
home, storing up wealth that can be
spent only in my permanent home.



Any place to plug in my laptop drink
some coffee and get some internet!
Any place where thoughts and ideas
are shared and discussed freely
(the internet) is home to me!
Shane D

D, Any place to plug in my laptop drink some coffee and get some internet! Any place where thoughts and ideas are shared and discussed freely (the internet) is home to me!





five stories about home

—

A series of short stories, taken in Santa Barbara, California in 2009. Throughout the first year of residence in States, going to class, I passed close to the railroad tracks, where I kept meeting a small group of homeless people. I've often thought the paradox of living homeless in resort-town and I decided to interview them to give answer to my curiosity. It has been an important lesson on the concept of home, that without exaggerating, changed me forever. What is home to you?

— Mattia Balsamini

Prosumer Versions. Fall 2013.
Reader. Personal selection and
editing of articles and essays.

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Prosumer Versions

An appropriation and integration
of The Prosumer Version
by Jakob Schillinger

The essays presented in this book constitute a compendium built around *The Prosumer Version* by Jakob Schillinger, published in Art Forum n280, in October 2011.

The article features contemporary artists whose work is influenced or generated through appropriation practises, belonging to a new era of mass artistic production following mass art consumption.

The selected texts are meant to offer the reader artistic and social context. Each essay serves as an explanation of an important term, concept, or reference in the article.

Appropriation is ubiquitous today – both as an artistic procedure and as a discourse. This discourse emerged in the late '70s and early '80s, applying the tropes of post-structuralism that were becoming popular at the time – such as the “death of the author” and the loss of any primary reality within a set of representations or “simulacra” – to the work of a group that came to be known as the Pictures Generation.¹ Critics like Douglas Crimp² and Craig Owens³ identified in these artists' work a critique of originality and authorship, effected through an analysis of the structure of representations and the functioning of image culture.

The practice of Aleksandra Gerasimova⁴ can be seen in this tradition. Her work *Amnagoria* (2007), for example, is based on Woody Allen's *Annie Hall* (1977), but swaps the entire image track of the film with a quick succession of stock footage from the Getty archive. The artist plucked keywords from the original script (about one per grammatical sentence) to search Getty's database, juxtaposing the stock footage with the search terms. *Amnagoria* highlights the stereotypical, generic character of this material. Each screenshot looks like we have seen it before – which may well be the case, since it is there to be “appropriated” by whomever pays the licensing fee. Another artist working in this tradition is Caroline Brulz.⁵ Brulz appropriates Hollywood films and music videos, which she then manipulates and re-edits. *Four Quets* (2000), for example, consists of four two-channel video installations. Each is based on a video of a female pop star performing a love song. Brulz, stimulating most of the

Concept and editing Michela Povolieri

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“Pictures” Douglas Crimp

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Four Quets

The Prosumer Version

Jakob Schillinger

Flash Art n.280 October 2011

J.S. is a writer and curator based in Berlin and a PhD candidate in art history at the HfG Karlsruhe.

Appropriation is ubiquitous today – both as an artistic procedure and as a discourse. This discourse emerged in the late '70s and early '80s, applying the tropes of post-structuralism that were becoming popular at the time – such as the “death of the author” and the loss of any primary reality within a sea of representations or “simulacra” – to the work of a group that came to be known as the [Pictures Generation](#)¹⁰. Critics like [Douglas Crimp](#)¹⁶ and [Craig Owens](#)³⁰ identified in these artists' work a critique of originality and authorship, effected through an analysis of the structure of representations and the functioning of image culture.

The practice of [Aleksandra Domanovic](#)¹³⁹ can be seen in this tradition. Her work *Anhedonia* (2007), for example, is based on Woody Allen's *Annie Hall* (1977), but swaps the entire image track of the film with a quick succession of stock footage from the Getty archive. The artist picked keywords from the original script (about one per grammatical sentence) to search Getty's database. Juxtaposing the stock footage with the search terms, *Anhedonia* highlights the stereotypical, generic character of the material. Each sequence looks like we have seen it before – which may well be the case, since it is there to be “appropriated” by whoever pays the licensing fee. Another artist working in this tradition is [Candice Breitz](#)¹⁴⁰. Breitz appropriates Hollywood films and music videos, which she then manipulates and re-edits. *Four Duets* (2000), for example, consists of four two-channel video installations. Each is based on a video of a female pop star performing a love song, cut up according to its lyrics, eliminating most of the

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The 1977 “Pictures”
Exhibition Douglas Eklund

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“Pictures” Douglas Crimp

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Representation,
Appropriation, and Power
Craig Owens

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Candice Breitz

material and leaving only the personal pronouns: "I/me/my" looped on one monitor, "you" on the other. *Four Duets* condenses each love song to its crucial structural components, not only revealing the basic and banal structure they share, but also the differences in fashion that distinguish the duets and locate each clearly in a certain historical moment. The work thus exposes the (re-)cyclical nature of mass culture that continually produces reiterations of the same. *Mother + Father* (2005) consists of two six-channel video installations with Hollywood actresses or actors performing stereotypes of motherhood or fatherhood respectively. They are isolated on a black background, foregrounding the similarities of their performances: The mothers are self-denying or hysterical; the fathers over-protective, on a mission to preserve their daughters' virginity. The title *Mother + Father* and the particular choice of roles add another layer to the work: Hollywood movies, they suggest, fulfill the function of parents, teaching us values and norms. This is precisely the role of the culture industry according to critical theory: to condition our behavior, our desires and our thinking. According to this model, we learn what situations and problems we will encounter — for example learning one's daughter is dating someone — and how to deal with them: how to feel, how to express these feelings, how to act but also what to wear, what beverage to drink and when to smoke a cigarette. Breitz' work can be read along these lines — as has been the case with first-generation appropriation artists like Cindy Sherman or Barbara Kruger: as a critique of the *culture industry*⁵⁶'s effects on subjectivity.

The work of Oliver Laric however, sharing many formal characteristics and procedures with Breitz' practice, introduces a shift of perspective and sheds a different light on the functioning of the culture industry's products. His work *Touch my Body* (Green Screen Version) (2008) is based on a music video by Mariah Carey, clearly directed at a male adolescent audience, for whose objectifying gaze (embodied by the camera). Carey performs self-objectification quite literally: "Touch my body / Put me on the floor / Wre-

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The culture industry:
Enlightenment as mass
deception Theodor Adorno
and Max Horkheimer

stle me around / Play with me some more / Touch my body / Throw me on the bed..." This objectification is heightened by Laric's removal of the addressee of Carey's lyrics in the video, who happens to be a male adolescent "computer nerd." But by blanking him out, Laric makes the viewer the only and direct addressee of Carey's enticements. Isolating the figure of Carey against a green background, Laric's *Green Screen Version* literalizes the original's invitation to viewers to project themselves. This is where Laric updates the familiar strategies of appropriation: the work consists not only of his manipulated, appropriated clip, but comprises a whole collection of different versions by different authors, each using Laric's *Green Screen Version* to apply similar artistic operations of appropriation and manipulation to the material as Laric himself. The products of the culture industry appear here not as role models, but as raw material for the audience's own artistic production. The neologism "*prosumer*"⁵⁷ — an amalgamation of producer and consumer — captures this fundamental transformation of mass culture that has taken place over the past years. Everybody makes — in fact most of the material is appropriated — videos, photos and texts to exhibit them online. This artistic activity has become an important mode of the consumption or use of mass cultural products. Philosopher *Boris Groys*¹⁰² speaks of a new era of "mass artistic production" following that of mass art consumption.

If this shift is already anticipated in some of Breitz' works — such as *Karaoke* (2000), *Legend, King or Queen* (all 2005) in which she shows not the stars themselves, but fans impersonating them — it is directly addressed by Laric and several other emerging artists. For instance *Matthias Fritsch*¹⁴²'s *TechnoViking Archive* (2000-ongoing) compiles hundreds of unsolicited prosumer-made videos re-enacting — or otherwise representing and commenting on — his video *Kneecam No.1 aka Technoviking* (2000-11). After he had published the video on YouTube in 2006, it became extremely popular, counting over 30,000,000 views and more than 3000 so-called "video respon-

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Production, Consumption,
Prosumption: The Nature Of
Capitalism In The Age
Of The Digital "Prosumer"
George Ritzer, Nathan Jurgenson

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Art And Money
Boris Groys

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Artworks Focus Matthias Fritsch

undermining of the archive and that already drove the discourse around appropriation in the '80s. For the archive, as we have seen, is a highly exclusive principle. It has long served as an extremely effective mechanism to limit and censor cultural production — or rather, to dismiss most cultural production as not innovative enough, and to discard it on the trash heap of history. Our democratic sensibility simply cannot tolerate the kind of discrimination that Noah applied when compiling his archive. If everybody is unique, everybody deserves to be archived — and if everybody is unique, the same must go for their artistic production (or presumption). The discourse of versions is a compromise, reconciling modernity's demand for innovation with the democratically motivated demand for equality and inclusion of all. While [appropriation art](#)¹¹² and its discourse in the '70s and '80s highlighted the sameness of supposedly original images, today's appropriation artists identify difference in ever-greater nuances. The initial discourse of appropriation assumed that by revealing that every original is a copy, appropriation art would devalue the original. We know of course that in fact it produced further originals. What's more, it demonstrated how originality is produced: not by creating original forms, but by using existing forms in an original way. When today's appropriation artists celebrate the paradigm of "versions," they appropriate the discourse of appropriation to invert its central claim: every copy is an original.

This logic, however, leads to an ever-increasing multiplication of cultural artifacts. Accordingly, the most celebrated archive of our time, the Internet, is in fact not an archive at all: no single instituted selection principle limits inclusion — it doesn't collect, it accumulates. As long as we still assume that an artist addresses the archive, and thus works under a fundamentally different paradigm than the prosumer, the claim that every copy is an original would be merely symbolical. The question, however, is whether the anti-elitist undermining of the archive — already manifested in '70s appropriation discourse — might in the meantime have succeeded.

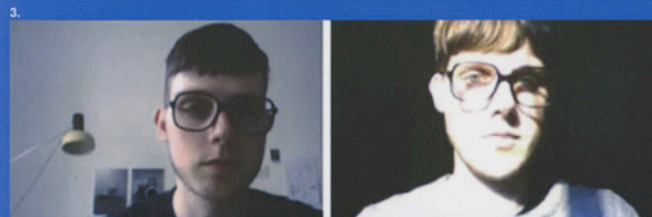
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Allegorical procedures:
appropriation and montage
in contemporary art
Benjamin H. D. Buchloh



1. *Anhedonia*, video channel, Aleksandra Domanovic, 2007.

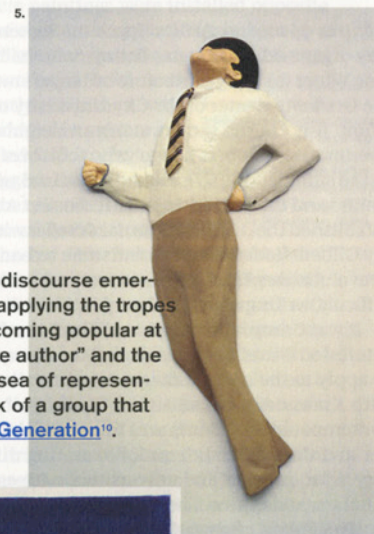
2. *Four Duets*, Candice Breitz, Four Dual-Channel Installations / 8 Looping DVDs, 2000.

3. *Watching Martin Kohout*, Martin Kohout, YouTube, 2011.





3.



This discourse emerged in the late '70s and early '80s, applying the tropes of post-structuralism that were becoming popular at the time — such as the “death of the author” and the loss of any primary reality within a sea of representations or “simulacra” — to the work of a group that came to be known as the [Pictures Generation](#)¹⁰.

6.



1. *October*, Issue 1, 1976
 Michel Foucault, Richard Foreman, Noël Burch, Richard Howard, Rosalind Krauss, Jeremy Gilbert-Rolfe, John Johnson, Jean-Claude Lebnstejn, Hollis Frampton.

2. *La Jetée*, 1962 French science fiction featurette by Chris Marker.

3-4. *Pictures*, exhibition at Artists Space, New York, installation view, 1977. Inaugural day September 24.

5. Plate 77, *The American Soldier*, Robert Longo, 1977.

6. *Swimmer*, Robert Moskowitz, screenprint, 1977.

ates on the level of the images as such, not on that of the activities shown. Our impulse to link their sensations is thus highly arbitrary. That we do so has nothing, in fact, to do with our sensory experience, for it is unlikely indeed that any of us has felt the sensation of falling through space (to one's death?) or of floating in outer space. These are events that we have experienced only as pictures (in newspapers, on television) and our imaginative leap from one to the others stems entirely from their associative relationship as pictures. The picture is thus shown to be separable from that which it might be said to picture.

To the extent that *The Pull* suggests speculation on problems of a semiotic nature, it invites comparison with a work of the same year (1976) by John Baldessari, who has exerted a significant influence on the group of younger artists who have begun to make pictures. *Concerning Diachronic/Synchronic Time: Above, On, Under (with Mermaid)* takes as its subject semiotic analysis, but converts it, and particularly its penchant for diagrams, into a wry and deceptive object. It consists of six photographs hung in three pairs that are read across (diachronically) and down (synchronically). The only pair that is actually a diachronic sequence is, however, the center one, each photograph showing the same speed-boat at a different point along a path. The other two "diachronic" pairs are in fact related along the axis of association (a synchronic relationship): an airplane to a bird, and a submarine to a mermaid (however that latter pair is ambiguous; it could also be a narrative sequence in which the submarine is speeding toward the mermaid, thus constituting a diachronic pair). Baldessari's deliberate confusion of the linguistic terms is characteristic of the humor that is constant feature of his work. Although he has consistently used photographic images, his emphasis has not been on the images as such, but on the way they subvert analytic thought, and is thus heir to a Duchampian tradition. If Goldstein's and his contemporaries' work moves in that direction in which sense emerges out of nonsense, Baldessari's moves in the opposite direction. Apart from this reversal, these younger artists have turned to the peripheral aspects of Baldessari's work: to the beauty of its images, its incipient romanticism, and the veiled anxiety that underlies the banality of his pictures.

It seems almost incidental that the central image of *The Pull* is taken from a photograph of a suicide, for it is there simply as another instance of the body's uninhibited movement through space. Yet it is characteristic of much recent work that the pictures used are often morbid or violent. Goldstein's recent series of variously colored phonograph records are of

Cinema, trans. Michael Taylor (New York: Oxford University Press, 1974), particularly "Problems of Denotation in the Fiction Film," pp. 108-146. 8. Saussure, *Course in General Linguistics*, p. 123. Saussure calls the relation opposite to syntagmatic, associative, but those who have extended Saussure's theory into the field of semiotics prefer paradigmatic. See, for example, Roland Barthes, *Elements of Semiology*, trans. Annette Lavers and Colin Smith (Boston: Beacon Press, 1970). The linguistic categories, syntagmatic and associative, proposed by Saussure are parallel to those used by Roman Jakobson when he speaks of the two poles of language as metonymy and metaphor. See his "Two Aspects of Language and Two Types of Aphasic Disturbances," in Roman Jakobson and Morris Halle, *Fundamentals of Language* (The Hague: Mouton, 1971), pp. 87-96.

disastrous occurrences: a murder, an earthquake, a forest fire, a drowning. But for their horrifying associations, these images are neutralized by the distance that representation necessarily imposes. If a sense of impending disaster haunts these pictures, it is usually detached from the subjects that might suggest them. The psychological resonance is like that of dreams, where often it is the most apparently banal dream that terrifies us the most, or the most overtly horrible that makes us feel oddly at ease.

This paradox of the picture—that it is simultaneously present and remote, that it affects us psychologically in a way that cannot be explained by its subject—is addressed in a series of works by Troy Brauntuch that use both photographs and photographic reproduction techniques. *Golden Distance* is a pair of prints each reproducing a black and white picture of the head of a woman seen from behind. This image is inscribed in a circle, printed on black, reprinted on gold, and provided with a caption. But to what does this caption "Whispers around a woman" refer? It seems only to reinforce the inaccessibility of the photograph itself. This image remains one of those "secret pictures" which Walter Benjamin says "are able to shock the associative mechanism to a standstill. At this point the caption must step in, thereby creating a photography that literarizes the relationships of life and without which photographic construction would remain stuck in the approximate.... 'The illiterate of the future,' it has been said, 'will not be the man who cannot read the alphabet, but the one who cannot take a photograph.' But must we not also count as illiterate the photographer who cannot read his own pictures? Will not the caption become the most important component of the shot?"⁹ Brauntuch's caption does not, however, provide this photograph with a legibility of the standard kind. It is instead an insistent reminder of the picture's withdrawal from signification.

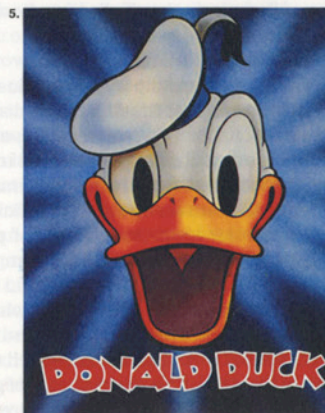
The typical use of the caption as a means of articulating the mute photograph was illustrated by Jon Borofsky in an exhibition last year: Of the several pictures that made up that show, Borofsky included one entitled *Mulatto Man* whose source was clearly a newspaper photograph, and when he projected that image on the wall to make his copy drawing, he reproduced at the bottom the caption that accompanied it. That caption did not state the signification of the picture; rather, it *provided* the drawing with a meaning that it did not otherwise have. The picture is not transparent to such a meaning, while the caption is self-sufficient, has meaning with or without the picture. Can the picture itself be said to be intrinsically without meaning? Borofsky's drawing leaves that question open. But for Brauntuch the picture, opaque as it is to signification, becomes for that reason the object of desire. The caption is only one of many expressions of a desire that treats the image with the mechanistic devotion appropri-

9. Walter Benjamin, "A Short History of Photography," *Screen* (London), vol. 13, no. 1 (Spring 1971), p. 25.

1. **DIALECTIC
OF
ENLIGHTENMENT**
MAX HORKHEIMER AND
THEODOR W. ADORNO



Breitz' work can be read along these lines — as has been the case with first-generation appropriation artists like Cindy Sherman or Barbara Kruger: as a critique of the *culture industry's* effects on subjectivity.



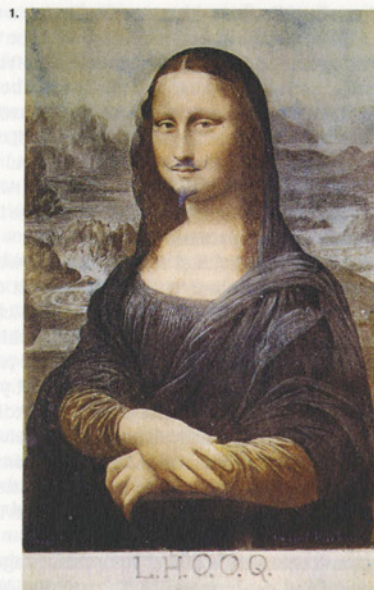
1. *Dialectic of Enlightenment*, cover of the first edition, 1944.

2. Max Horkheimer and Theodor Adorno

3. Family watching television.

4. Stills from *The Great Dictator*, Charlie Chaplin, 1940.

5. Donald Duck, cartoons.



1. Marcel Duchamp, *L.H.O.O.Q.*, 1919, rectified Ready-made, pencil on reproduction, Private Collection, Paris.

2. Erased de Kooning Drawing, Robert Rauschenberg, 1953, San Francisco Museum of Modern Art.

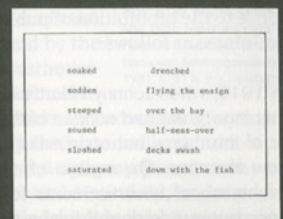
3. *Bowery Lunchroom*, Walker Evans, New York, 1933 ca. black and white photograph.



3.



4.



5.

While [appropriation art](#)⁸² and its discourse in the '70s and '80s highlighted the sameness of supposedly original images, today's appropriationists identify difference in ever-greater nuances.



6.



4. Dara Bimbaum, still from *Technology/Transformation Wonder Woman*, 1978-79, color videotape with stereo sound, 7 min.

5. Martha Rosler, from *The Bowery in two inadequate descriptive systems*, 1974-75. Black and white photographs.

6. Dara Bimbaum, still from *Kiss The Girls: Make them Cry*, 1979, color videotape with stereo sound, 7 min.

constitutes itself simultaneously in the act of quotation. To the degree that the various sources and authors of quoted "texts" are left intact and fully identifiable in truly contemporary montage, the viewer encounters a decentralized text that completes itself through his or her reading and comparison of the original and subsequent layers of meaning that the text/image has acquired.

Levine's notion of fragmentation differs from the phallographic tendency which associates fragmentation with broken saucers, burnt wood, and crumpled straw. In her seemingly random selection of imagery from the history of Modernism, representations are literally fragmented, torn from the hermetic totality of the ideological discourse within which they currently exist. Thus, just as Benjamin described the allegorical procedure, Levine devalues the object of representation for the second time. She depletes the current commodity status of photographs by Walker Evans, Edward Weston, Eliot Porter and Andreas Feininger for the second time by her willful act of rephotography, by restating their essential status as multiplied, technically reproduced imagery.

Levine's apparently radical denial of authorship might fail to recognize the socially acceptable, if not desirable, features it implies: a reaffirmation of the dismantling of the individual, and a silent complacency in the face of the static conditions of reified existence. The faint historical spaces the work establishes between the original and the reproduction seduce the viewer into fatalistic acceptance, since these spaces do not open up a dimension of critical negativity that would imply practice and encounter rather than contemplation. This is one essential difference between Levine's position and that of Martha Rosier; it is evident in their differing attitudes toward the notion of historical authenticity and the material, i.e., social truth of their objects of appropriation. In true allegorical fashion Levine subjects historical objects to an act of confiscation where their innate authenticity, historical function, and meaning is robbed for the second time. Levine's attitude embodies the ambivalence of the artist and intellectual who lacks class identity and political perspective, exerting a certain fascination over those contemporary critics, including myself, who are equally ambivalent toward their affiliations with the powers and privileges that the white middle class provides. This attitude is evidenced in the following statement by Levine:

Instead of taking photographs of trees or nudes, I take photographs of photographs. I choose pictures that manifest the desire that nature and culture provide us with a sense of order and meaning. I appropriate these images to express my own simultaneous longing for the passion of engagement and the sublimity of aloofness. I hope that in my photographs of photographs an uneasy peace will be made between my attraction to the

ideals these pictures exemplify and my desire to have no ideals or fetters whatsoever. It is my aspiration that my photographs, which contain their own contradiction, would represent the best of both worlds.¹⁸

18. Sherrie Levine, unpublished, undated statement, ca. 1980.

Walter Benjamin, in spite of his devotion to the allegorical theory and its concrete implementation in the work of Baudelaire and the montage work of the '20s, was aware of the inherent danger of melancholic complacency and of the violence of the passive denial that the allegorical subject imposes upon itself as well as upon the objects of its choice. The contemplative stance of the melancholic subject, the "comfortable view of the past," he argued, must be exchanged for the political view of the present.¹⁹ This view was developed in "The Author as Producer,"²⁰ a text in which all reflection upon allegorical procedures has been abandoned and in which he comes closest to the development of a factographic, Prodvctivist position, as it was outlined in the writings of Brik and Tretiakov.

19. Walter Benjamin, *Angelus Novus*, Frankfurt: Suhrkamp, 1966, pp. 204.

20. Walter Benjamin, "The Author as Producer," in *The Frankfurt School Reader*, New York (Urizen Press), 1978.

According to Benjamin the new author must first of all address the Modernist framework of isolated producers and try to change the artist's position from that of a caterer of esthetic goods to that of an active loree in the transformation of the existing ideological and cultural apparatus. This essentially different position is evident in Martha Rosier's approach toward historical objects and the photographic conventions they embody. Two works that suggest a comparative reading with Levine's work are *The Bowery* in two inadequate descriptive systems, 1974-75, and the critical essay/piece "in, around, and afterthoughts (on documentary photography)," 1981.²¹ In both works photographic conventions are addressed as a linguistic practice, whose historical position is evaluated in its varying affiliations with general social and political life, rather than with the criteria of neutrality that the program of photographic Modernism prescribes.

21. Martha Rosier, *Three works*, Halifax: Nova Scotia College of Art and Design Press, 1981.

In *The Bowery* in two inadequate descriptive systems, a photo-text work which includes black and white photographs of Bowery store fronts and photographs of word-lists describing drunkenness, conventions of urban architectural photography are appropriated in restaged photographs that loosely seem to take the photographic stance of Walker Evans. However, these conventions are executed by Rosier rather than simply confiscated, as is the case with Levine. Rosier's crude attempts to try her photographic hand at mimicking the great urban "documentarians' " style is of course as thoroughly disappointing to the cultivated photographic eye as Levine's photographs are to the collector's hand. Rosier describes *The Bowery*... in explicitly allegorical terminology:

Another artist working in this tradition is [Candice Breitz](#). Breitz appropriates Hollywood films and music videos, which she then manipulates and re-edits. *Four Duets* (2000), for example, consists of four two-channel video installations.

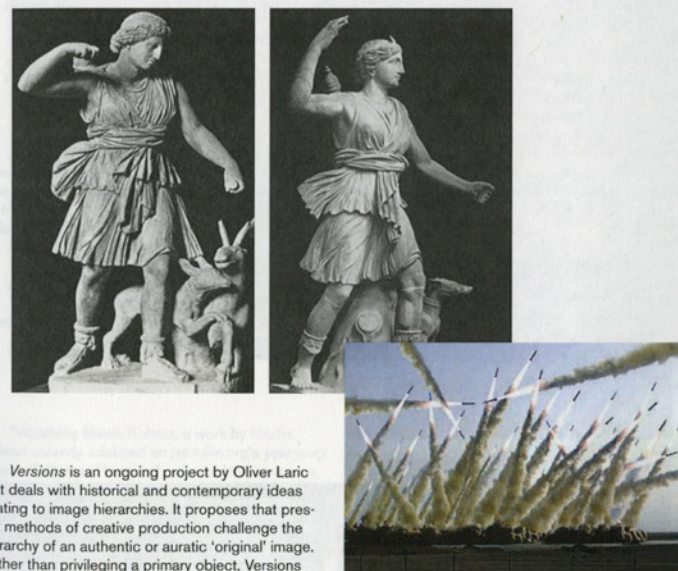


Four Duets (2000) spans nearly half a century of the most sentimental pop tunes. The music video performances that serve as the source material for the work – but which ultimately live on only as digitally mutilated and autistic chains of stammering pronouns are: Karen Carpenter's *Close To You* (1970), Olivia Newton John's *Hopelessly Devoted To You* (1977), Annie Lennox's *Thorn In My Side* (1985) and Whitney Houston's *I Will Always Love You* (1999). Revisiting and rewriting the four ballads, Breitz dramatizes the absurdly inescapable longing which allows songs like these to endure from generation to generation.

In each case of the four duets, the same performer appears twice on two different television monitors. On one screen Double Olivia, for example, livia regurgitates only the personal pronouns "Me/My/I", now isolated and repeated violently staccato tourette-like stutter, while on a second screen an alternate edit of the same footage leaves us with only her dreamily intoned looping of the word "You", which is trapped in a similarly recursive cut and paste cycle.

As a series, the *Four Duets* make disturbingly visible the speed with which each new cultural moment is now refied, only to be consumed almost immediately as the lucrative kitsch of the next generation. In conflating the digital loop with the historical loop of pop culture, the address our need to constantly reinvent the market the past. That retro is now indeed Retro id testimony to the planned obsolescence and eventual return of even the quaintest jukebox ballad or music video.

Breitz' *Four Duets* pointedly demonstrates this re-cyclical nature of mass culture, as does a passage in [Oliver Laric's](#) *Versions* (2010) that juxtaposes scenes from different Disney animation movies, revealing that cartoons such as Winnie the Pooh were copied from the studio's earlier hits: the characters perform identical movements, interactions, slap-sticks.



Versions is an ongoing project by Oliver Laric that deals with historical and contemporary ideas relating to image hierarchies. It proposes that present methods of creative production challenge the hierarchy of an authentic or auratic 'original' image. Rather than privileging a primary object, *Versions* suggests a re-direction for image making, one in which bootlegs, copies and remixes increasingly usurp 'originals' in an age of digital production.

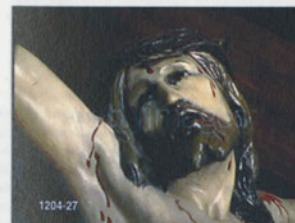
Versions takes different forms and iterations, including a series of documentary style monologues over montaged images and video clips, polyurethane casts based on reformation damaged religious figurines, a re-issued bootleg publication of a Margaret Bieber's *Ancient Copies* (an academic text that deals with the protraction of Greek aesthetics into Roman art), as well as other sculptures and appropriated items that explicate contemporary image circulation and their exchange through present and historical conditions.

The project serves as a conceptual point of reference for the rest of Laric's practice, in which a flattened image economy is mined for creative production and in the process looks at the consequences for hybridity in contemporary culture.

The practice of [Aleksandra Domanovic](#) can be seen in this tradition. Her work [Anhedonia](#) (2007), for example, is based on Woody Allen's *Annie Hall* (1977), but swaps the entire image track of the film with a quick succession of stock footage from the Getty archive.

In psychology, anhedonia is an inability to experience satisfaction from normally pleasurable life events such as eating, exercise and social or sexual interaction. It was also supposed to be the original title of Annie Hall, but was considered unmarketable.

In Aleksandra Domanovic's *Anhedonia* the audio content from Woody Allen's *Annie Hall* (1977) (a film with next to no incidental music) is superimposed onto stock still and moving images from the Getty Images archive. On a semantic level, the fixed score or code of *Annie Hall* (as a well known and appreciated movie) is reordered. Using the original soundtrack of the film as a script, Domanovic swaps one layer of visual information with another. In doing so she produces a new object, one that oscillates between literal sense and allegory (while on occasions also being totally obtuse). In essence the possibility of Domanovic's re-ordering is facilitated by the existence of such a thing as the Getty archive; an imposing glut of information (with over 70 million still images and 30,000 hours of stock footage) that is indicative not only of an ultimate excess at the level of the contemporary image, but also of the capacity of those such images to stand in as 'over-interpretations' of any given situation (here *Annie Hall*).



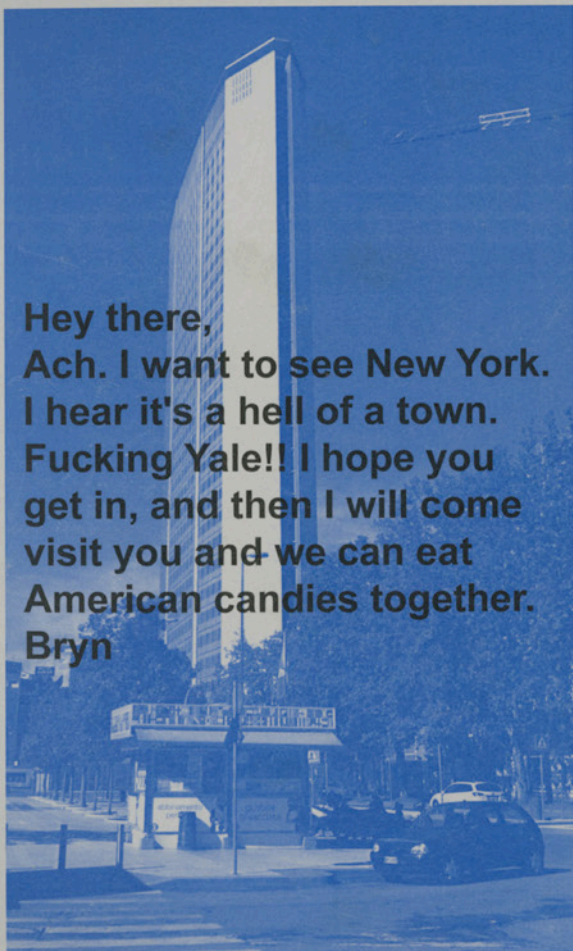
100 days of memories. Spring 2014.
Collection and editing of e-mail fragments
from the same date, one year apart.



2013

2 April

Milan



Hey there,
Ach. I want to see New York.
I hear it's a hell of a town.
Fucking Yale!! I hope you
get in, and then I will come
visit you and we can eat
American candies together.
Bryn

100 days of memories

New Haven

2014

3 March

100
days
of
memories

E-mail fragments
from the same date,
one year apart

2014

Thought memories are malleable like clay, we treat them as if they were etched in stone. Memories in the distant past fade: details are lost, new perspective are gained, and old stories are recast into more contemporary forms.

—Laura L. Adams, *The Spectacular State*

2 March

2014

1 March

100 days of memories

E-mail fragments
from the same date,
one year apart

New Haven



Milan

I call this
phenomenon
The Atrium
Solstice, i guess
it only happenes
once a year.
Nejc

ci vediamo sta sera se riesci a passare..
senno ci vediamo poi a casa!! baci!
Eloisa

2014

28 February

2013

New Haven



0 6 2

Milan



Sure, that will be
fine! Lyn

2014

21 January

Buona giornata
Gigi

2013

New Haven



0 4 0

Vicenza



You who asked for
caipirinhas, the
word is 'yes'.
:)
Joao

2013

30 December

hey hey,
so what did you decide about Zagreb, the new year party is
already tomorrow :D
Hrvoje

2012



0 0 4

it will always trigger
a little moment of
nostalgia – or, incre-
asingly, bafflement,
as in “What was that
all about?”
Michael

but trust me it's also not as fun and cool as it looks :) Chris



6 February 2013

Milan



Treviso

26 December 2012



27 February 2013

Milan



Treviso

20 December 2012

New Haven

25 February 2014



New Haven

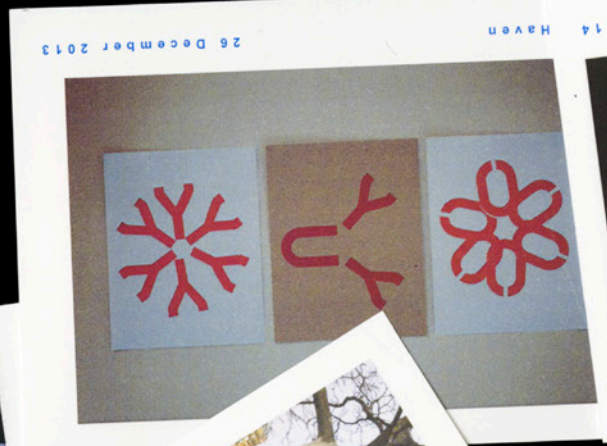
1 February 2013





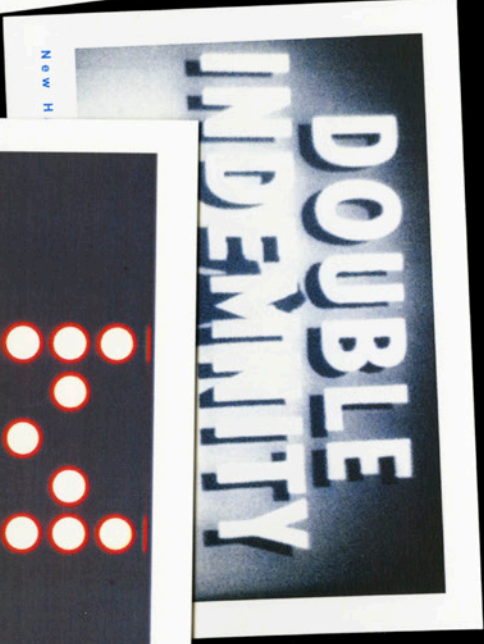
New Haven

27 February 2014

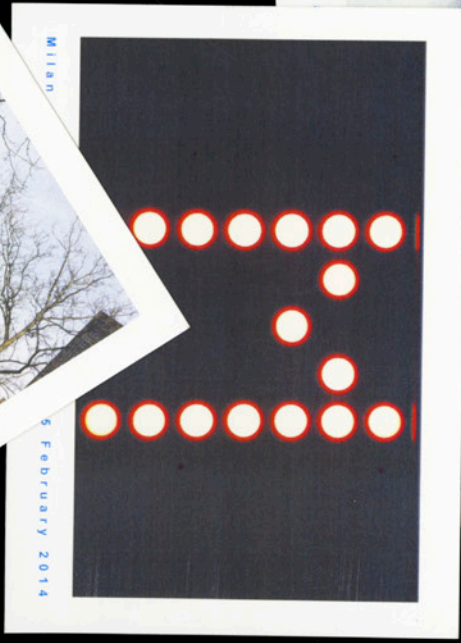


Haven

26 December 2013



New H



Milan

5 February 2014



New York

20 December 2013



New Haven

6 February 2014

First Things. Documentation booklet. Fall 2014.
Identity for the First Year MFA show.
Riso and laser printed.

FIRST THINGS

MFA 2016
EXHIBITION

EDDIE APARICIO
MARTIN BEK
ALISA BONES
COADY BROWN
GEORGE CARR
TOMMY COLEMAN
SARA COWYAR
ELI DURST
TETO ELSIDDIQUE
LAUREN FAIGELES
LAURA FOXGROVER
KYLE GOLDBACH
ALTERONCE GUMBY
YING HOU
ALLYN HUGHES
TOMASHI JACKSON
JODY JOYNER
RAZA KAZMI
TAMMY KIKU LOGAN
BIBA KOSMERL
DANI LEVINE
VIRGINIALEE MONTGOMERY
O'LEARY
PE
ARLES

Ria Roberts and
Michela Povolari



FIRST THINGS

MFA 2016
EXHIBITION

EDDIE APARICIO
MARTIN BEK
ALISA BONES
COADY BROWN
GEORGE CARR
TOMMY COLEMAN
SARA CHWYNAR
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TETO ELSIDDIQUE
LAUREN FAIGELES
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TOMASHI JACKSON
JODY JOYNER
RAZA KAZMI
TAMMY KIKU LOGAN
BIBA KOSMERL
DANI LEVINE
VIRGINIALEE MONTGOMERY
EVA O'LEARY
ADAM PAPE
CHRISTINA QUARLES
DOUGLAS RIEGER
KATHERINE RUGGERI
ANTON SOVETOV
CONSTANCE TENVIK
MASHA VLASOVA
JAYEON YI

Ria Roberts and
Michela Povoleri

**FIRST YEAR
MFA SHOW
OPENS 11-11**

**1.
DROP WORK OFF THIS
FRIDAY-SUNDAY
IN THE GALLERY**

**2.
RESERVE
TECH EQUIPMENT
AS NEEDED**

**3.
LET SAM KNOW
IF SHOWING VIDEO
OR INSTALLATION**



FIRST THINGS
MFA 2016
OPENING
THURSDAY 11.20
4:00-5:00PM



FIRST THINGS
MFA 2016
OPENING
THURSDAY 11.20
4:00-5:00PM



FIRST YEAR
MFA 2016
EXHIBITION

NOVEMBER 11
DECEMBER 01

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FIRST YEAR
MFA 2016
EXHIBITION

NOVEMBER 11
DECEMBER 01

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GRAPHIC DESIGN

PHOTOGRAPHY

PAINTING & PRINTMAKING

SCULPTURE



MASHA
VLASOVA

SCULPTURE

Reading The Production of Space. Fall 2014.
Redesign of the book for a new, more comfortable,
customized reading experience.
Every spread ends with a complete sentence.

The Production of Space

HENRI LÉFEBVRE

Translated by
Donald Nicholson-Smith


BLACKWELL
Oxford UK & Cambridge USA

Better Tools
Dirk van Weelden

In the past, when most people were only moderately lettered and read slowly and out loud (obeying the rules according to the holy printed word), it was an enormous gift if you could also read differently. Scholars, writers, setters: professional readers mastered techniques that resembled sorcery: diagonal reading, fast reading, pattern recognition reader, and reading between the lines. And what's more, it seems as if they were inexhaustible and so could read all the time and everything at once, without getting at all confused.

That speed reading now seems something that the average fourteen-year-old can easily master. Now we all do it. But the quantity, the speed, and the diversity of the texts passing by would make somebody from the seventeenth century faint. We can write something down while we are phoning, and occasionally follow over our shoulder a screen with news items and in another window scroll through search results.

Reading swiftly and switching, at random and recognizing patterns, gave a lead in a world of slow, straightforward text reading. A lead in terms of freedom, speed, skill. What type of reading gives freedom, speed, and skill if the norm for reading is fast, diagonal, springing, and fragmentary?

In the past, it was the magic of the written word that inspired authority and made them obedient. Now it is the magic of the media circus, with its overwhelming, multicoloured variety, its speed, its humour, and its recognition that make people credulous and docile. It is not Authority but Distraction that keeps us stupid.

Resistance to it is a good way to start. Or in other words the ability to be able to choose where to direct your attention and to keep it there as well. Don't bat an eyelid when an e-mail comes in, don't multitask, don't do anything other than read.

The second characteristic of reading that is freer and faster, and makes you stronger is this: take the text literally, read the same sentence again, out loud if necessary. Remember what you have written in this way. Think: how could this be said in a different way? Why do they say it like that? You develop a nose for incompetent, thoughtless bullshit. And an eye for the ingenuity of a surprising phrasing. If you read literally and slowly, you know like lightning whether somebody knows what he's writing about or not. You see the secret vanity of how somebody lays the blame in a subtle way with somebody else. You hear emotions between the facts. The repulsive vagueness, the hideous narrow-mindedness. You don't see all that if you speed read. Somebody who can read slowly learns to think faster. You reach an opinion faster - one that is based on something. Handy!

The sort of reading that can make somebody in today's information society freer, faster, and more skilled works like this: continue to concentrate; look at the language and how it works; wait until the implicit and unintended in a text can organize itself and tell you something that does not coincide with the information in the text. Anybody who can do this has built up a strong immune system against the toxin in the stream of information. But also has a formidable tool in their hand. Your fellow speed readers are jealous of it and sometimes afraid.

The Production of Space

HENRI LÉFEBVRE

Translated by
Donald Nicholson-Smith


BLACKWELL
Oxford UK & Cambridge USA



Then Kant revived, and revised, the old notion of the category. Kantian space, albeit relative, albeit a tool of knowledge, a means of classifying phenomena, was yet quite clearly separated (along with time) from the empirical sphere: it belonged to the *a priori* realm of consciousness (i.e. of the 'subject'), and partook of that realm's internal, ideal – and hence transcendental and essentially ungraspable – structure.

These protracted debates marked the shift from the philosophy to the science of space. It would be mistaken to pronounce them outdated, however, for they have an import beyond that of moments or stages in the evolution of the Western Logos. So far from being confined within the abstractness with which that Logos in its decline endowed so-called pure philosophy, they raise precise and concrete issues, among them the questions of symmetry versus asymmetry, of symmetrical objects, and of the *objective* effects of reflections and mirrors. These are all questions to which I shall be returning because of their implications for the analysis of social space.

II

Mathematicians, in the modern sense of the word, emerged as the proprietors of a science (and of a claim to scientific status) quite clearly detached from philosophy – a science which considered itself both necessary and self-sufficient. Thus mathematicians appropriated space, and time, and made them part of their domain, yet they did so in a rather paradoxical way. They invented spaces – an 'indefiniteness', so to speak, of spaces: non-Euclidean spaces, curved spaces, *x*-dimensional spaces (even spaces with an infinity of dimensions), spaces of configuration, abstract spaces, spaces defined by deformation or transformation, by a topology, and so on. At once highly general and highly specialized, the language of mathematics set out to discriminate between and classify all these innumerable spaces as precisely as possible. (Apparently the *set* of spaces, or 'space of spaces', did not lend itself very readily to conceptualization.) But the relationship between mathematics and reality – physical or social reality – was not obvious, and indeed a deep rift had developed between these two realms. Those mathematicians who had opened up this 'problematic' subsequently abandoned it to the philosophers, who were only too happy to seize upon it as a means of making up a little of the ground they had lost. In this way space became – or, rather, once more became – the very thing which an earlier

philosophical tradition, namely Platonism, had proposed in opposition to the doctrine of categories: it became what Leonardo da Vinci had called a 'mental thing'. The proliferation of mathematical theories (topologies) thus aggravated the old 'problem of knowledge': how were transitions to be made from mathematical spaces (i.e. from the mental capacities of the human species, from logic) to nature in the first place, to practice in the second, and thence to the theory of social life – which also presumably must unfold in space?

III

From the tradition of thought just described – that is, from a philosophy of space revised and corrected by mathematics – the modern field of inquiry known as epistemology has inherited and adopted the notion that the status of space is that of a 'mental thing' or 'mental place'. At the same time, set theory, as the supposed logic of that place, has exercised a fascination not only upon philosophers but also upon writers and linguists. The result has been a broad proliferation of 'sets' (*ensembles*), some practical,¹ some historical,² but all inevitably accompanied by their appropriate 'logic'. None of these sets, or their 'logics', have anything in common with Cartesian philosophy.

No limits at all have been set on the generalization of the concept of *mental space*: no clear account of it is ever given and, depending on the author one happens to be reading, it may connote logical coherence, practical consistency, self-regulation and the relations of the parts to the whole, the engendering of like by like in a set of places, the logic of container *versus* contents, and so on. We are forever hearing about the space of this and/or the space of that: about literary space,³ ideological spaces, the space of the dream, psychoanalytic topologies, and so on and so forth. Conspicuous by its absence from supposedly fundamental epistemological studies is not only the idea of 'man' but also that of space – the fact that 'space' is mentioned on every page notwithstanding.⁴ Thus Michel Foucault can calmly assert that 'knowledge [*savoir*] is also the space in which the subject may take up a position and speak of the objects with which he deals in his discourse'.⁵

¹ See J.-P. Sartre, *Critique de la raison dialectique*, I: *Théorie des ensembles pratiques* (Paris: Gallimard, 1960).

² See Michel Clouscard, *L'être et le code: procès de production d'un ensemble précapitaliste* (The Hague: Mouton, 1972).

³ See Maurice Blanchot, *L'espace littéraire* (Paris: Gallimard, 1955).

⁴ This is the least of the faults of an anthology entitled *Panorama des sciences humaines* (Paris: Gallimard, 1973).

⁵ *L'archéologie du savoir* (Paris: Gallimard, 1969), p. 238. Elsewhere in the same work, Foucault speaks of 'the trajectory of a meaning' (*le parcours d'un sens*) (p. 196), of 'space of dissensions' (p. 200), etc. Eng. tr. by A. M. Sheridan Smith: *The Archaeology of Knowledge* (London: Tavistock, 1972), pp. 182, 150, 152 respectively.

The fact remains that it is too late for destroying codes in the name of a critical theory; our task, rather, is to describe their already completed destruction, to measure its effects, and (perhaps) to construct a new code by means of theoretical 'super-coding'.

It must be stressed that what is needed is not a replacement for the dominant tendency, however desirable that may once have been, but instead a reversal of that tendency. As I shall attempt at some length to show, even if absolute proof is impossible, such a reversal or inversion would consist, as in Marx's time, in a movement from *products* (whether studied in general or in particular, described or enumerated) to *production*.

This reversal of tendency and of meaning has nothing to do with the conversion of signified elements into signifiers, as practised under the banner of an intellectualizing concern for 'pure' theory. The elimination of the signified element, the putting-in-brackets of the 'expressive', the exclusive appeal to formal signifiers – these operations *precede* the reversal of tendency which leads from products to productive activity; they merely simulate that reversal by reducing it to a sequence of abstract interventions performed upon language (and essentially upon literature).

XII

(Social) space is a (social) product. This proposition might appear to border on the tautologous, and hence on the obvious. There is good reason, however, to examine it carefully, to consider its implications and consequences before accepting it. Many people will find it hard to endorse the notion that space has taken on, within the present mode of production, within society as it actually is, a sort of *reality of its own*, a reality clearly distinct from, yet much like, those assumed in the same global process by commodities, money and capital. Many people, finding this claim paradoxical, will want proof. The more so in view of the further claim that the space thus produced also serves as a tool of thought and of action; that in addition to being a means of production it is also a means of control, and hence of domination, of power; yet that, as such, it escapes in part from those who would make use of it. The social and political (state) forces which engendered this space now seek, but fail, to master it completely; the very agency that has forced spatial reality towards a sort of uncontrollable autonomy now strives to run it into the ground, then shackle and enslave it. Is this space an

abstract one? Yes, but it is also 'real' in the sense in which concrete abstractions such as commodities and money are real. Is it then concrete? Yes, though not in the sense that an object or product is concrete. Is it instrumental? Undoubtedly, but, like knowledge, it extends beyond instrumentality. Can it be reduced to a projection – to an 'objectification' of knowledge? Yes and no: knowledge objectified in a product is no longer coextensive with knowledge in its theoretical state. If space embodies social relationships, how and why does it do so? And what relationships are they?

It is because of all these questions that a thoroughgoing analysis and a full overall exposition are called for. This must involve the introduction of new ideas – in the first place the idea of a diversity or multiplicity of spaces quite distinct from that multiplicity which results from segmenting and cross-sectioning space *ad infinitum*. Such new ideas must then be inserted into the context of what is generally known as 'history', which will consequently itself emerge in a new light.

Social space will be revealed in its particularity to the extent that it ceases to be indistinguishable from mental space (as defined by the philosophers and mathematicians) on the one hand, and physical space (as defined by practico-sensory activity and the perception of 'nature') on the other. What I shall be seeking to demonstrate is that such a social space is constituted neither by a collection of things or an aggregate of (sensory) data, nor by a void packed like a parcel with various contents, and that it is irreducible to a 'form' imposed upon phenomena, upon things, upon physical materiality. If I am successful, the social character of space, here posited as a preliminary hypothesis, will be confirmed as we go along.

XIII

If it is true that (social) space is a (social) product, how is this fact concealed? The answer is: by a double illusion, each side of which refers back to the other, reinforces the other, and hides behind the other. These two aspects are the illusion of transparency on the one hand and the illusion of opacity, or 'realistic' illusion, on the other.

1 *The illusion of transparency* Here space appears as luminous, as intelligible, as giving action free rein. What happens in space lends a miraculous quality to thought, which becomes incarnate by means of a *design* (in both senses of the word). The design serves as a mediator – itself of great fidelity – between mental activity (invention) and social activity (realization); and it is deployed in space.

body, a body conceived of as a sieve, or as a bundle of organs analogous to a bundle of things, a body 'dismembered' or treated as members unrelated to one another, a body without organs – all such supposedly pathological symptomatology stems in reality from the ravages of representation and discourse, which are only exacerbated by modern society, with its ideologies and contradictions (including that between permissiveness and repressiveness in space).

Can the breaking-into-pieces or fragmentation of the body – or, better, a bad relationship of the Ego to its body – be laid at the door of language alone? Do the decomposition of the body into localized functions and its abandonment as a totality whether subjective or objective occur as a result of the assignment to body parts, from earliest childhood, of discrete names, so that the phallus, the eyes, and so on, become so many dissociated elements within a representational space that is subsequently experienced in a pathological manner?

The problem with this thesis is that it exonerates the Christian (or rather the Judaeo-Christian) tradition, which misapprehends and despises the body, relegating it to the charnel-house if not to the Devil. It also exonerates capitalism, which has extended the division of labour into the very bodies of workers and even non-workers. Taylorism, one of the first 'scientific' approaches to productivity, reduced the body as a whole to a small number of motions subjected to strictly controlled linear determinations. A division of labour so extreme, whereby specialization extends to individual gestures, has undoubtedly had as much influence as linguistic discourse on the breaking-down of the body into a mere collection of unconnected parts.

The Ego's relationship to the body, which is annexed little by little to the realm of theoretical thought, turns out to be both complex and diverse. Indeed, there are as many different relationships between the Ego and its own body – as many forms of appropriation of that body, or of failure to appropriate it – as there are societies, 'cultures', or even perhaps individuals.

Furthermore, the Ego's practical relationship to its own body determines its relationship to other bodies, to nature, and to space. And vice versa: the relationship to space is reflected in the relationship to the other, to the other's body and the other's consciousness. The analysis – and self-analysis – of the total body, the way in which that body locates itself and the way in which it becomes fragmented, all are determined by a practice which includes discourse but which cannot be reduced to it. The detachment of work from play, from the gestures of ritual and from the erotic realm only serves to make whatever interaction or interference does occur that much more significant. Under the conditions

of modern industry and city life, abstraction holds sway over the relationship to the body. As nature fades into the background, there is nothing to restore the total body – nothing in the world of objects, nothing in the world of action. The Western tradition, with its misapprehension of the body, remanifests itself in increasingly strange ways; laying the blame for all the damage at the door of discourse alone is to exculpate not only that tradition but also 'real' abstract space.

X

The body's inventiveness needs no demonstration, for the body itself reveals it, and deploys it in space. Rhythms in all their multiplicity interpenetrate one another. In the body and around it, as on the surface of a body of water, or within the mass of a liquid, rhythms are forever crossing and recrossing, superimposing themselves upon each other, always bound to space. They exclude neither primal tendencies nor any other energetic forces, whether these invest the interior or the surface of the body, whether they are 'normal' or excessive, whether they are responses to external action or endogenous and explosive in character. Such rhythms have to do with needs, which may be dispersed as tendencies, or distilled into desire. If we attempt to specify them, we find that some rhythms are easy to identify: breathing, the heartbeat, thirst, hunger, and the need for sleep are cases in point. Others, however, such as those of sexuality, fertility, social life, or thought, are relatively obscure. Some operate on the surface, so to speak, whereas others spring from hidden depths.

It is possible to envision a sort of 'rhythm analysis' which would address itself to the concrete reality of rhythms, and perhaps even to their use (or appropriation). Such an approach would seek to discover those rhythms whose existence is signalled only through mediations, through indirect effects or manifestations. Rhythm analysis might eventually even displace psychoanalysis, as being more concrete, more effective, and closer to a pedagogy of appropriation (the appropriation of the body, as of spatial practice). It might be expected to apply the principles and laws of a general rhythmology to the living body and its internal and external relationships. Such a discipline's field of application *par excellence*, its preferred sphere of experiment, would be the sphere of music and dance, the sphere of 'rhythmic cells' and their effects. The repetitions and redundancies of rhythms, their symmetries and asymmetries, interact in ways that cannot be reduced to the discrete and fixed determinants of analytic thought.

A passionate struggle takes place in art, and within artists themselves, the essential character of which the protagonists fail to recognize (it is in fact class struggle!): the struggle between body and non-body, between signs of the body and signs of non-body.

Mental space – the space of reductions, of force and repression, of manipulation and co-optation, the destroyer of nature and of the body – is quite unable to neutralize the enemy within its gates. Far from it: it actually encourages that enemy, actually helps to revive it. Which takes us far further than the often-mentioned contradictions between aesthetics and rationalism.

II

The above-mentioned quantity–quality contradiction is not grounded in a (binary) opposition but rather in a three-point interaction, in a movement from the space of consumption to the consumption of space via leisure and within the space of leisure; in other words, from the quotidian to the non-quotidian through festival (whether feigned or not, simulated or 'authentic'), or again from labour to non-labour through a putting into brackets and into question (in a half-imaginary, half-real way) of toil.

Another (binary) opposition seems highly pertinent, even though it serves to freeze the dialectical process. This is the opposition between production and consumption, which, though transformed by ideology into a structure, cannot completely mask the dialectical conflict suggested by the term 'productive consumption'. The movement glimpsed here is that between consumption in the ordinary sense, consumption necessitating the reproduction of things, and the *space of production*, which is traversed, and hence used and consumed, by *flows*; it is also the movement between the space of production and the space of reproduction, controlled by state power and underpinned by the reproducibility of things in space, as of space itself, which is broken up in order to facilitate this. Under neocapitalism or corporate capitalism institutional space answers to the principles of repetition and reproducibility – principles effectively hidden by semblances of creativity. This bureaucratic space, however, is at loggerheads with its own determinants and its own effects: though occupied by, controlled by, and oriented towards the reproducible, it finds itself surrounded by the non-reproduc-

ible – by nature, by specific locations, by the local, the regional, the national, and even the worldwide.

III

Where then is the principal contradiction to be found? Between the capacity to conceive of and treat space on a global (or worldwide) scale on the one hand, and its fragmentation by a multiplicity of procedures or processes, all fragmentary themselves, on the other. Taking the broadest possible view, we find mathematics, logic and strategy, which make it possible to represent instrumental space, with its homogeneous – or better, homogenizing – character. This fetishized space, elevated to the rank of mental space by epistemology, implies and embodies an ideology – that of the primacy of abstract unity. Not that this makes fragmentation any less 'operational'. It is reinforced not only by administrative subdivision, not only by scientific and technical specialization, but also – indeed most of all – by the retail selling of space (in lots).

If one needed convincing of the existence of this contradiction, it would suffice to think, on the one hand, of the pulverizing tendency of fragmented space and, on the other, of a computer science that can dominate space in such a fashion that a computer – hooked up if need be to other image- and document-reproducing equipment – can assemble an indeterminate mass of information relating to a given physical or social space and process it at a single location, virtually at a single point.

To present the homogeneous/fractured character of space as a binary relationship (as a simple contrast or confrontation) is to betray its truly dual nature. It is impossible to overemphasize either the mutual inherence or the contradictoriness of these two aspects of space. Under its homogeneous aspect, space abolishes distinctions and differences, among them that between inside and outside, which tends to be reduced to the undifferentiated state of the visible-readable realm. Simultaneously, this same space is fragmented and fractured, in accordance with the demands of the division of labour and of the division of needs and functions, until a threshold of tolerability is reached or even passed (in terms of exiguity of volumes, absence of links, and so on). The ways in which space is thus carved up are reminiscent of the ways in which the body is cut into pieces in images (especially the female body, which is not only cut up but also deemed to be 'without organs').

It is not, therefore, as though one had global (or conceived) space to one side and fragmented (or directly experienced) space to the other – rather as one might have an intact glass here and a broken glass or mirror over there.

Empty Trains. Spring 2014.
Images taken with an Iphone of trains
while commuting in Milan, Italy.
Printed on labels sheets.



EMPTY TRAINS

FEBRUARY-JULY 2013

TRENORD	MILANO N.CADORNA	8:08 AM	MARIANO COMENSE	8:44 AM
TRENORD	MARIANO COMENSE	7:54 PM	MILANO N.CADORNA	8:38 PM

I SPENT 6 MONTHS LIVING IN THE CENTER OF MILAN COMMUTING 38 KM TO
WORK IN A SMALL TOWN.
TYPICALLY PEOPLE WOULD MOVE IN THE OPPOSITE DIRECTION, LEAVING MY
TRAINS OFTEN DISTURBINGLY EMPTY. MY RENT WAS INCREDIBLY HIGH, BUT
ON THE UPSIDE TRAVELLING WAS EXQUISITELY COMFORTABLE.



IMAGES SHOT WITH AN IPHONE 4 BETWEEN FEBRUARY AND JULY 2013

EMPTY TRAINS

FEBRUARY-JULY 2013

TRENORD	MILANO N.CADORNA	8:08 AM	MARIANO COMENSE	8:44 AM
TRENORD	MARIANO COMENSE	7:54 PM	MILANO N.CADORNA	8:38 PM

Righthand Feed

Lift

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label size 2.5/8" x 1"

Left Hand Feed

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Righthand Feed

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Left-hand Feed

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U.S. Patents 6,860,650 and 6,837,857 and Patents Pending

Label size 2.56" x 1"

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label size 2-5/8" x 1"

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U.S. Patents 6,850,000 and 6,837,287 and PENDING

label size 2-5/8" x 1"

Righthand Feed

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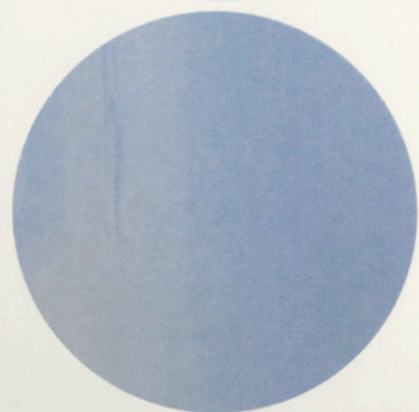
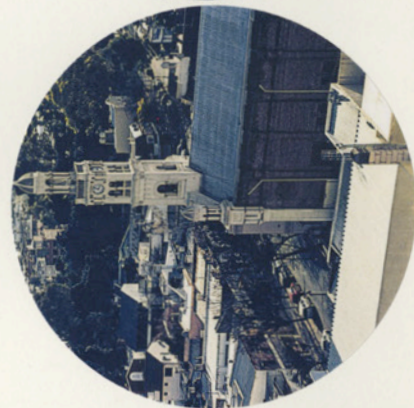
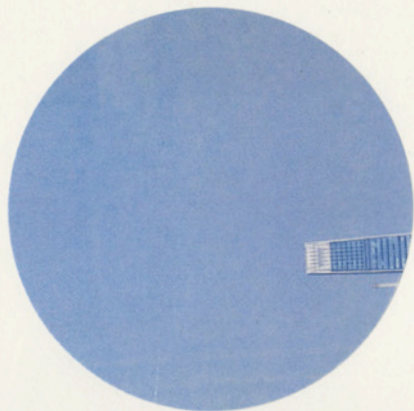
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Bahia Blanca/Beijing: Back and Forth. Spring 2014.
Two antipodes cities on earth.
Stolen images printed on label sheets.

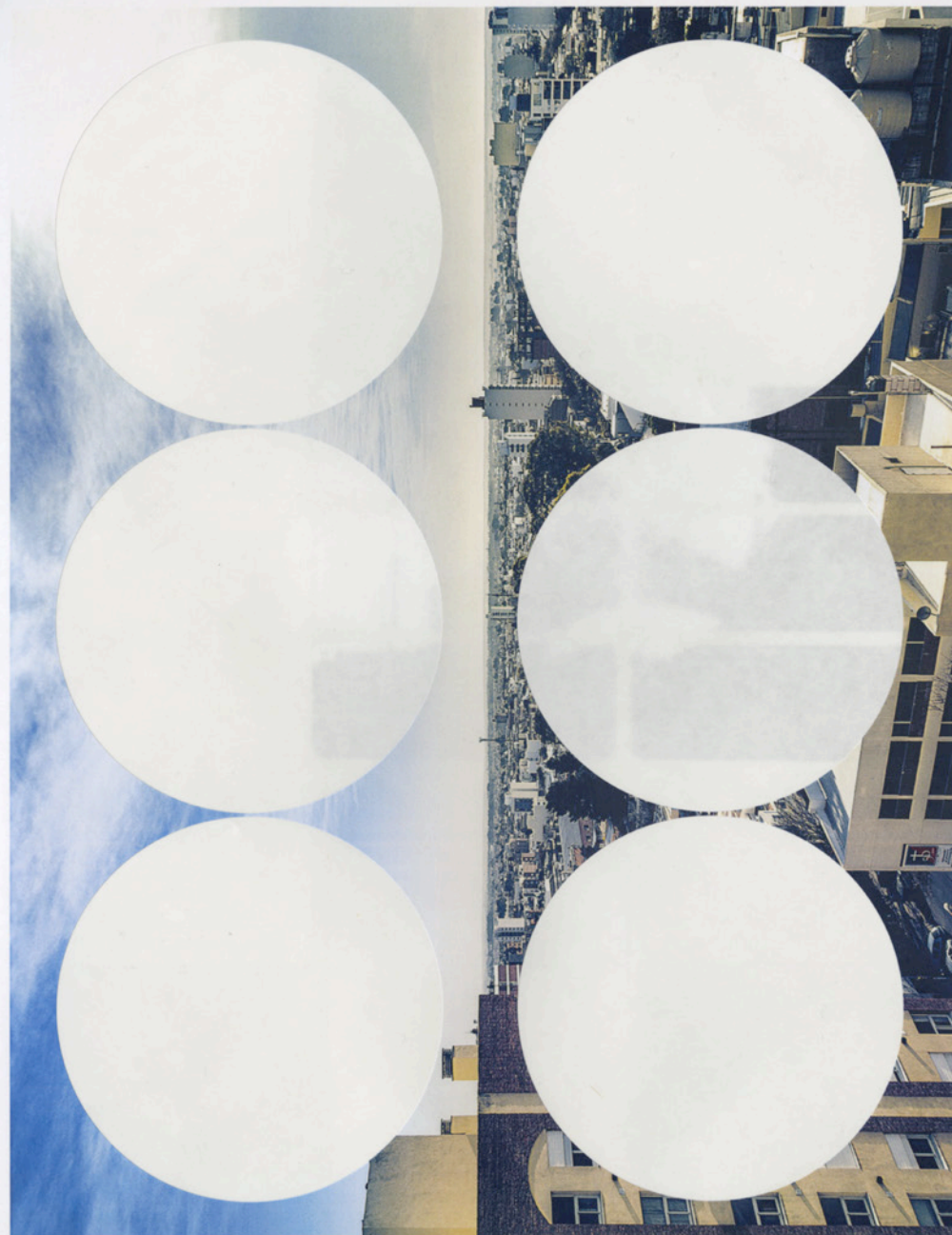






T w o p o i n t s t h a t
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r u n n i n g t h r o u g h
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c e n t r e o f t h e E a r t h .

b a c k















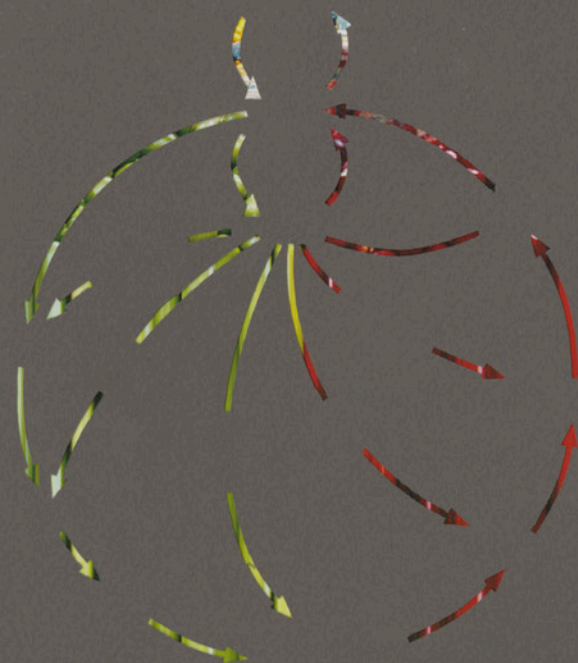


Decision Making Process. Spring 2014.
Diagrams and images about the
overwhelming experience of choices.
(Diecut pages + loose postcard in the center)

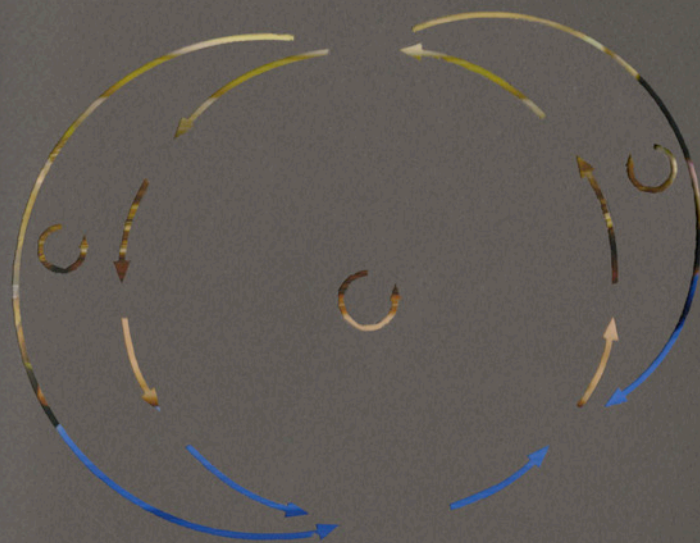


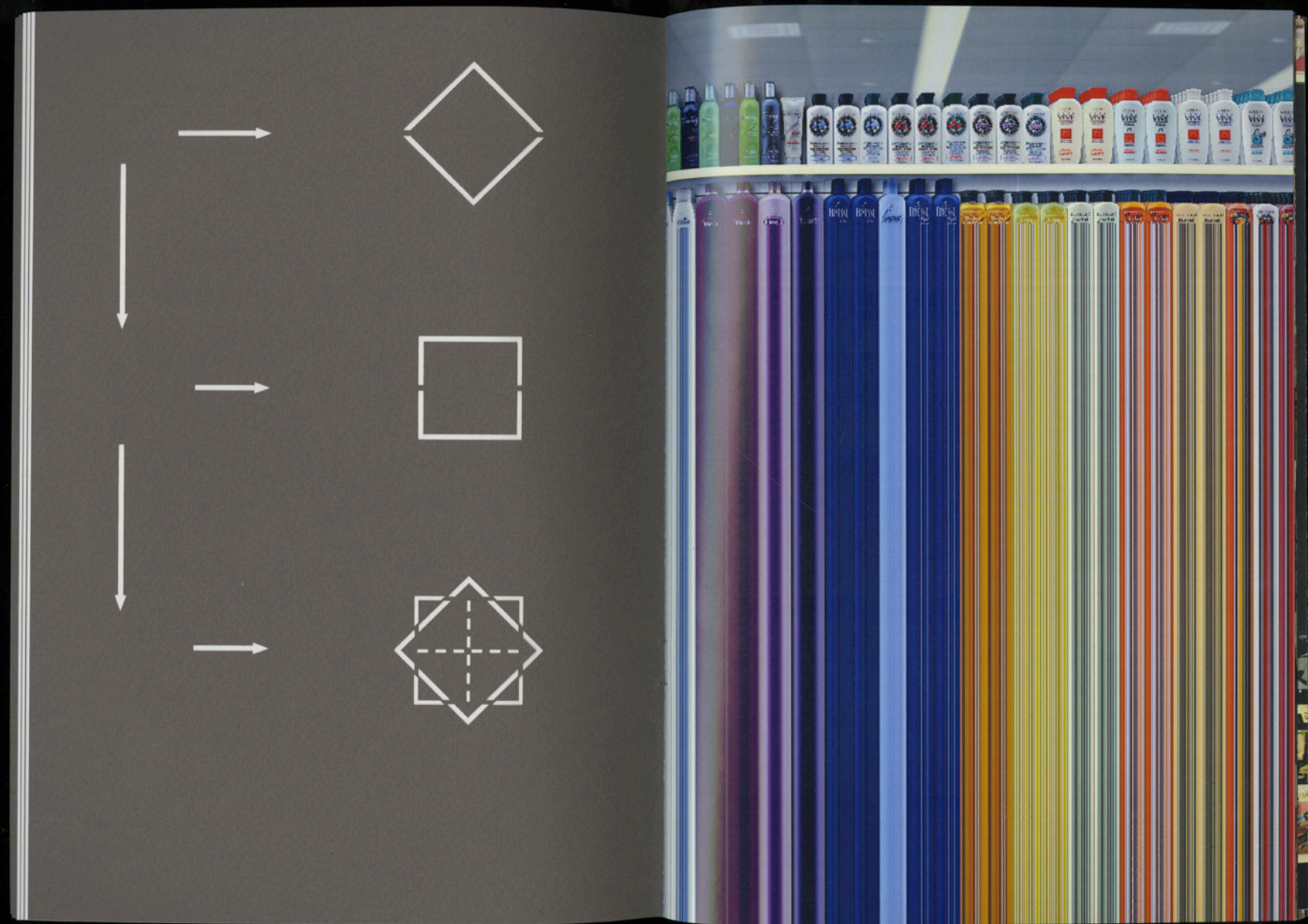
Choice brings a sense of overwhelming responsibility into play, and this is bound up with a fear of failure, a feeling of guilt and an anxiety that regret will follow if we have made the wrong choice.

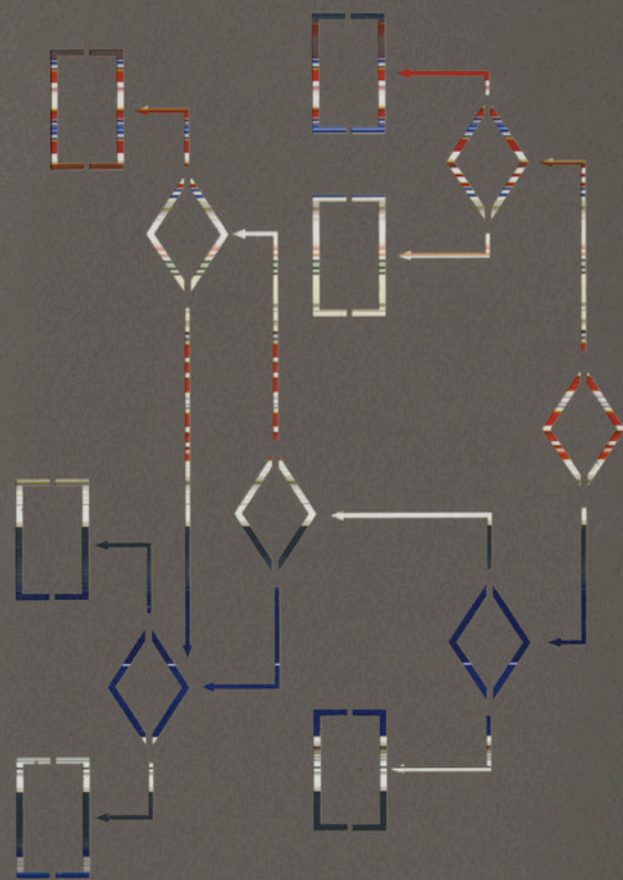
Renata Salecl
The Paradox of Choice

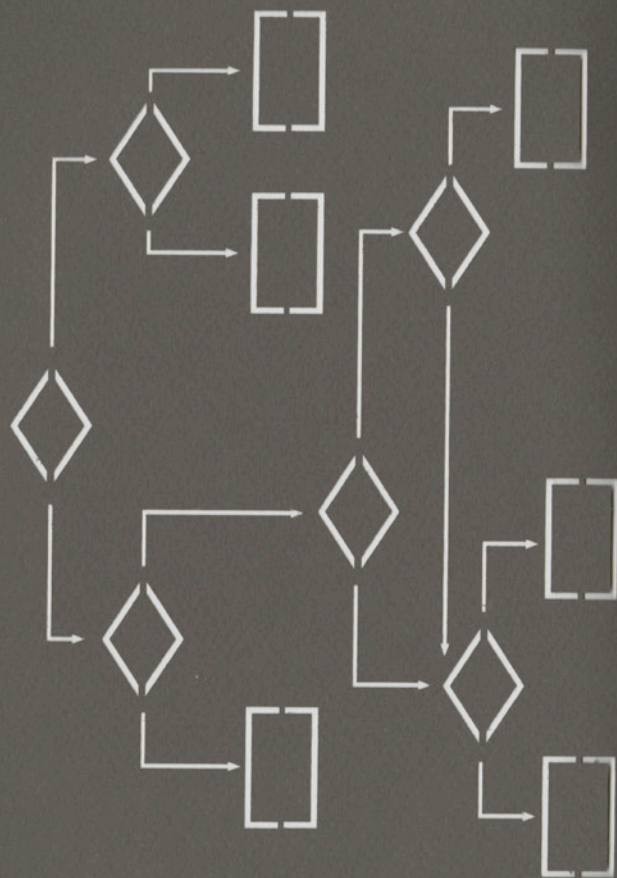














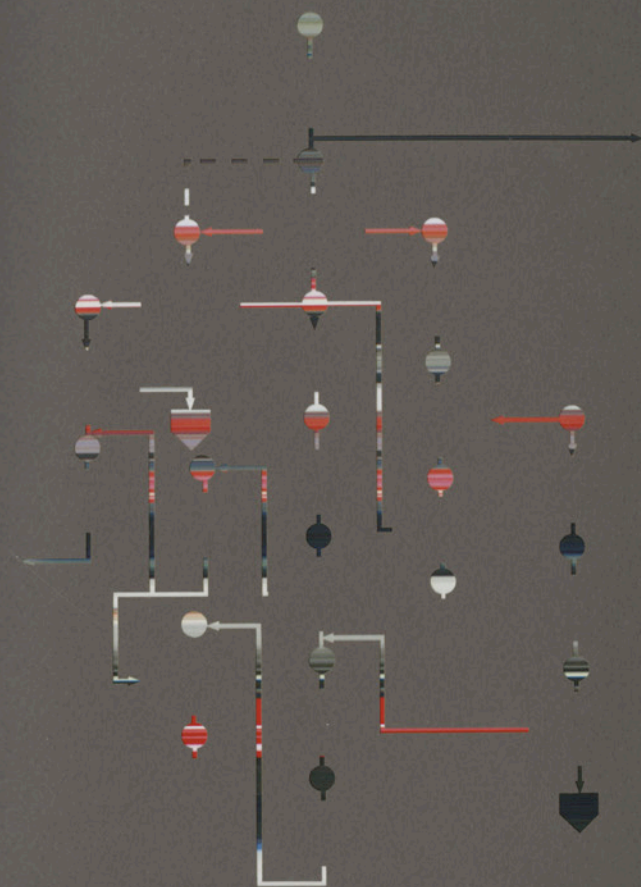
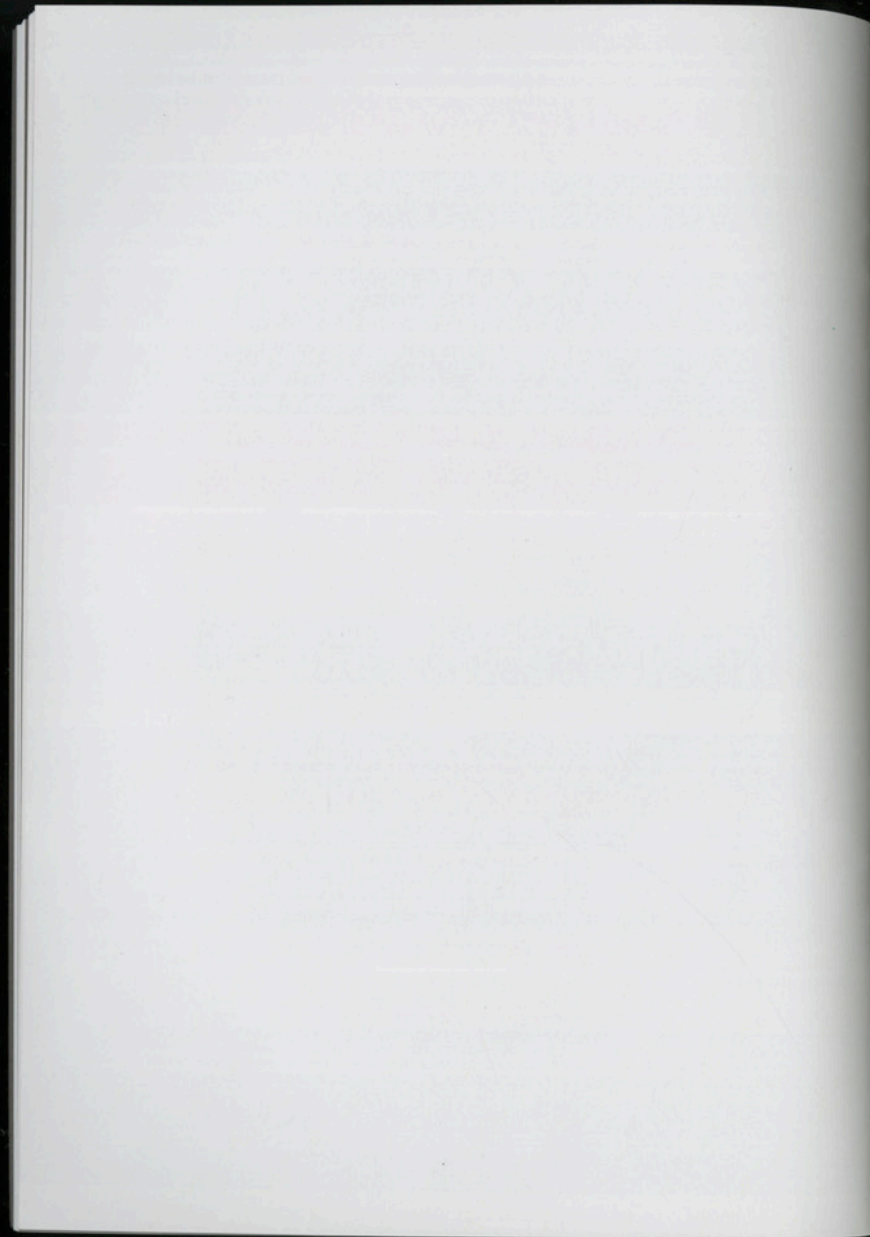
Some time ago I stopped at an upmarket grocer's in Manhattan to pick up some cheese for a dinner party. There they were: countless shelves of dairy classics, specimens of perfectly judged maturation — the soft, the blue, the hard Dutch, the crumbly English, the superior French — all with an equal claim on my attention and my purse. I was spoilt for choice.

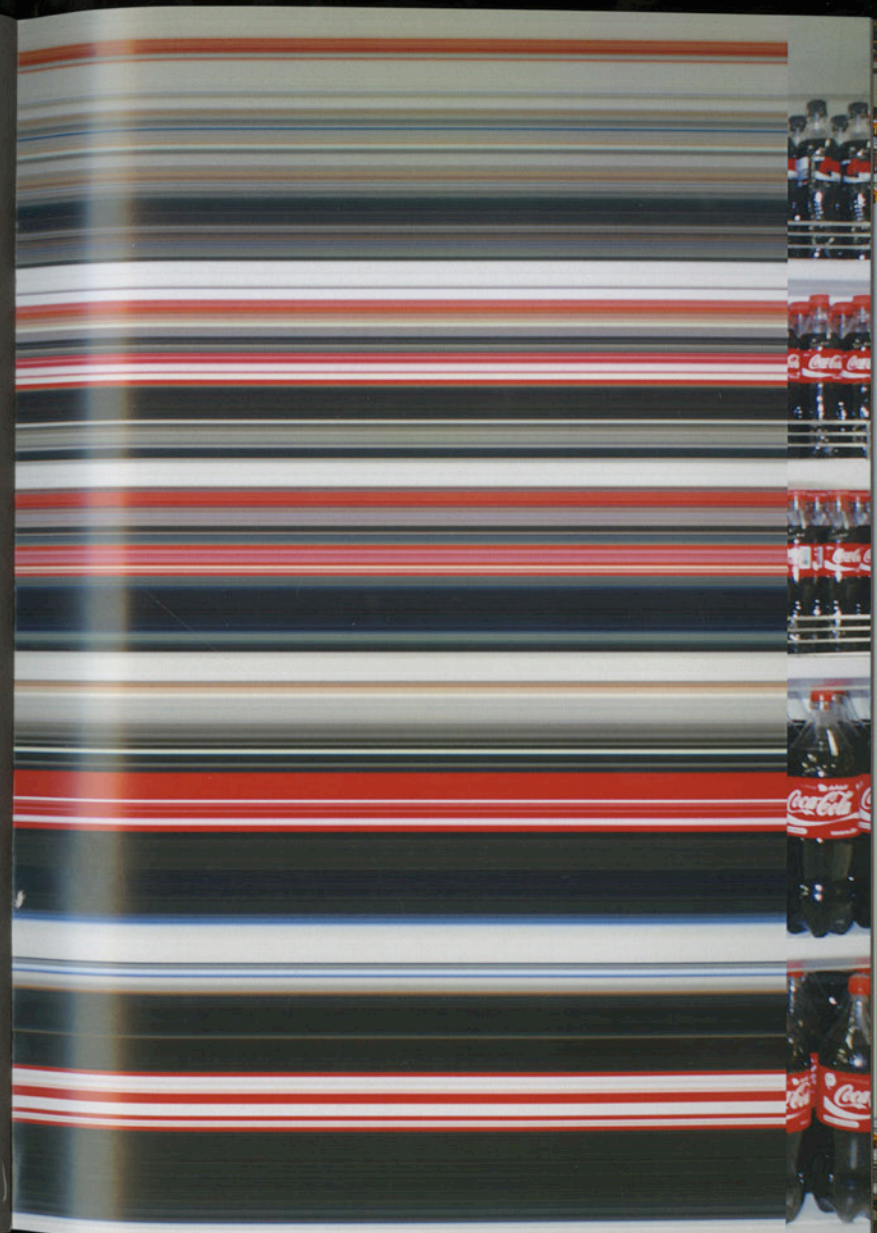
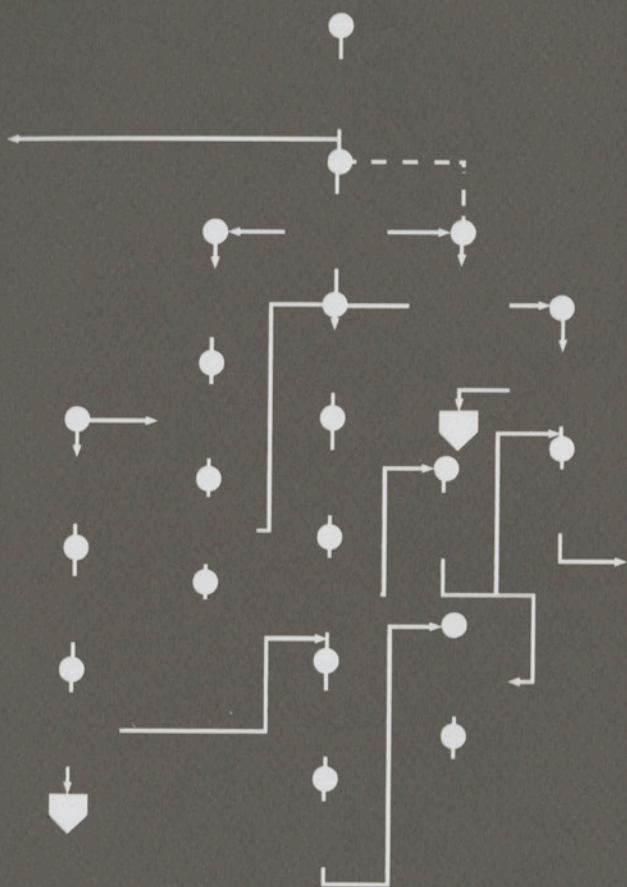
The mechanisms of a dutiful student kicked in: I began reading the labels. If my first mistake was to enter the shop without a definite idea of the cheese I wanted, this was my second, for now the dizzying magnitude of the selection was complicated by the rhetoric on the wrappers. What made a given cheese so distinct from the hundreds of others surrounding it? Each one sang its own virtues with precision and feeling. I began to grow woozy, and not just from the smell of Camembert. Most peculiar of all was that instead of resenting the unnecessary bother that came with picking up a decent cheese — by this time I would have been grateful for 'spreadable' or 'tastes good on toast: as opposed to the 'mellifluous' and 'smoky' varieties enticing me — I was soon very angry at myself for my indecisiveness. What were the names of all those great cheeses I had tasted before? What good had all that time in France done me?

My third mistake that day was to consult the man in charge of the cheese department. Hovering in a spotless liveried apron, his hands held primly behind his back, he appeared very knowledgeable, gladly taking on the role of authority, but still something made me suspect that perhaps his real aim was merely to offload some expensive cheeses that he would be unable to sell otherwise. Thus confusion descended into suspicion and resentment.

In the end, ignoring his advice and blocking out the siren calls of the chorusing Brie and Cheddar, I decided to pick out five quite random cheeses, on the basis that they either looked great or had interesting sounding names.

Renata Salecl, *Choice*, Big Ideas, 2010.







1. and 2.
Our Decision-making Process
That Short-circuits Reality
From Ivo Velitchkov's Enterprise
Architecture
"Beliefs and Capabilities"

From the observable data and experience we select some and affix meaning to it. This forms the basis of our assumptions. And then we come to conclusions which in turn influence our beliefs. Our beliefs are the basis of our actions which bring more data and experience from which we select some, affix meaning and so on. We tend to believe that we affix meaning to the observable data, oblivious of the selection we always make. In a similar way we believe that we draw conclusions by clear reasoning, while we actually always apply some assumptions.

3.
Psychology and Marxism - Lucien Seve
Infrastructures and Superstructures.
Use-time
The concrete activity of sector I (quadrant 1c) is all the learning and training activity. The concrete activity of sector II (quadrant 2c) is the ensemble of acts in which capacities are used for the direct benefit of the individual. The abstract activity of sector I (quadrant 1a) is the ensemble of learning and training activities in which those capacities which are required for social activity and for the objective social relations in which it is inscribed form and develop. The abstract activity of sector II (quadrant 2a) is the ensemble of acts of which this social labour directly consists. Such a schema, it must be remembered, by no means claims to represent the personality of a typical individual. It corresponds to a hypothetical outline of the general topology of personalities produced within capitalist forms of individuality.

4.
A conceptual framework for integrating six-sigma and strategic management methodologies to quantify decision

Design/methodology/approach - The methodology involves each of the three decision-making processes, noting their similarities and differences, and arguing from the similarities that a single unified model will result in superior decisions. Findings - The findings were that a single, unified model is possible and the resulting model is presented in the paper. Research limitations/implications - Since this research results in a conceptual model only, it remains to be tested in actual practice. This testing is intended for a later paper.

Practical implications - If the testing of the model in practice results in superior decisions, the practical implications of the paper would be use of the Friday-Stroud/Sutterfield model in practice for better management decisions.

5.
A Model of Learner Autonomy
(Kao, 2000)
The model had 4 interacting, cyclical phases (based on Kolb):
• noticing
• experiencing and experimenting,
• inward reflective thinking,
• outward reflective thinking
Vivien concluded by saying that even in a teacher-centred and curriculum-bound teaching context like the one she operated in, "promoting learner autonomy in children is not only an achievable aim, but also a practical solution to challenges faced by English teachers". In addition to better equipping children for lifelong learning, the four-phase framework is useful for researchers, teachers, and materials developers and can be adapted according to the teaching context.

6.
The Decision Making Process illustrates how the decision making process shifts from the simple desire of the Owner to create a new home to utilizing the complex information base of the construction industry. Each professional provides specialized information to the

Owner from years of education and experience to create the best results possible for the decisions to be made. All information is interdependent as each role player relies on the other for guidance during the Design/Build process.

7.

Decision-Making Process

The commander, his staff, and his chain of command use the troop-leading procedures and command and staff actions to make decisions.

8.

Silver Investor Decision Making

After viewing all the above options, if you are not sure who should you buy from, here are some simple rules of thumb for you to follow:

1. If you are a silver investor who would like to test the market by buying small quantity, buy from SLS.

2. If you are a silver investor who would like to buy in large scale (worth more than USD 1,

500) but are concerned about liquidating your silver, buy small size silver from overseas websites.

3. If you are a silver investor who would like to buy in medium to large scale (30oz or above) and not too concerned about liquidating your silver quickly, buy from MySmartGold or 1StopGold.

These 3 suggestions are for typical silver investors. Obviously I have not covered all scenario, for a more comprehensive decision making guide.

9.

Single Database Failure - Likely steps & decision making process in recovering from single active database failure.

These decision matrices do not provide the definitive answer and there are often numerous possible recovery paths in any given Disaster Recovery scenario. However they do highlight the decisions that are likely to be made and the importance of understanding what the processes an administrator might have to

follow to recover service and data to their user community.

10.

Figure 23 Flow chart of decision-making in management of fisheries (From Welcomme and Henderson, 1976)

11.

Figure 22 Suite of factors to be considered in evaluating interannual variability of flying fish (From Mahon, Oxenford and Hunte, 1986)

12.

Emphasis on either macro and micro research i.e. the rational man or the dominant coalition

Organizational outcomes - both strategies and performance are viewed as reflections of the values and cognitive bases of powerful actors in the organization.

13.

Decision Tree For Making DBA/SCA Applicability Determinations

This attachment contains a systemized and logical approach, by means of a decision tree, to making DBA and SCA determinations of applicability. Decision Tree I is specifically designed to accommodate DBA and SCA determinations within the Removal program while Decision Tree II is specifically designed for Remedial program determinations. Examples of typical Superfund work (construction and service type) are also provided to assist those persons involved in this DBA and SCA decision making process.

14.

Reproductive Rights: An Analytical Proposal

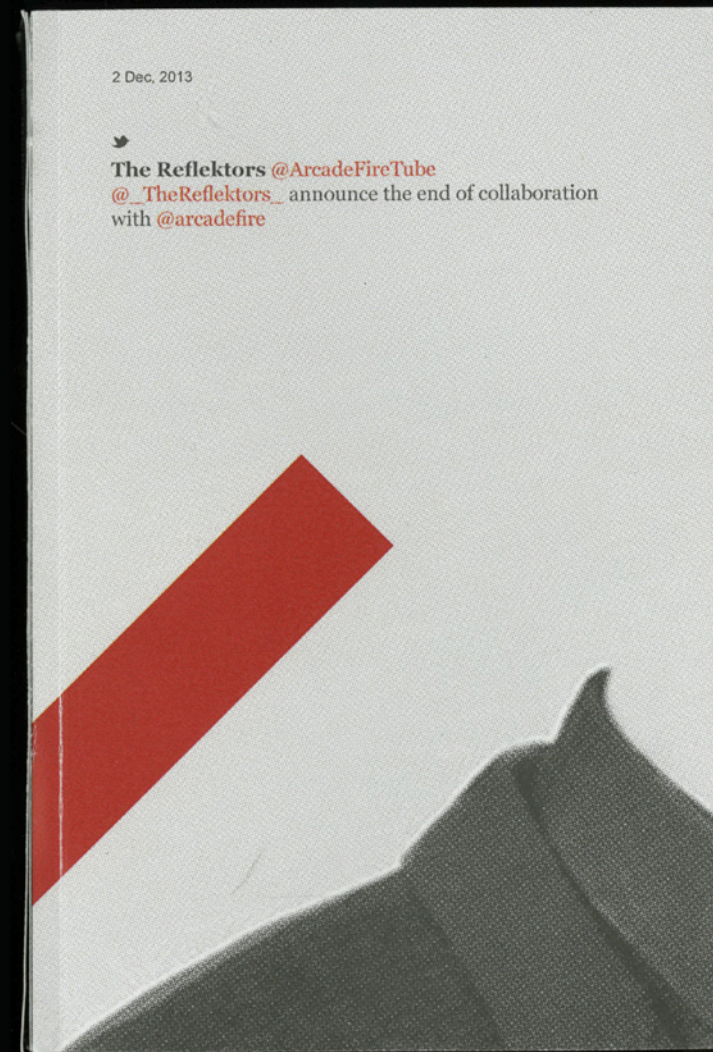
My hope is that the perspective and analytical proposal set forth represent a contribution to the expansion and consolidation of the field of study, and renders useful for the analysis and evaluation of the situation of reproductive rights within national contexts.

Michela Povoleri
Yale School of Art, Spring 2014
Laser cutter at CEID, New Haven
Print at WFGD2 Yale School of Art

Charts: Google image search, March 2014
Source images: Flickr Creative Common, April 2014

Inspiration: Renata Salecl's book *Choice* and her 'scarring' analysis of the capitalist contemporary society.

Hoax, Hoax, Hoax. Fall 2013.
Documentation of a media Hoax
about a fake music band.



2 Dec, 2013. TheDwarf.com By Melanie Evans Rivera
The Reflektors announce the end of collaboration with Arcade Fire

Can't anyone get along anymore? Even after a triumphant show at Blackpool's Empress Ballroom last week, *The Re-flektors* have announced that they will no longer be working with *Arcade Fire* and that their promising collaboration is officially over.

As is now almost always the case, the stunning news was delivered to fans via social media, Twitter in this case, along with a copy of the letter that The Reflektors sent to AF, which you can read in full below.

In a separate press release the band made an effort to soften the blow and thank their fans; "We want to thank you to all of our fans who have been supportive through this difficult transition." they wrote.

Win Butler has yet to respond to a request for a comment on the situation.

vol.2

@_TheReflektors_ announce the
end of collaboration with @arcadefire

Hoax.
Hoax.

2 Dec, 2013



The Reflektors @ArcadeFireTube
@_TheReflektors_ announce the end of collaboration
with @arcadefire

Over the web there is no real control of any delivered content. As result, an imaginary band can decide to quit their carrier as opening group to dedicate its energy to independent projects. Feeling used by *Arcade Fire* and claiming for new creative freedom and autonomy.

What this operation would be? Is this the hoax of a hoax? Pheraphs, it's less important defining it. It's important to read this action in the context of social media and viral power of 'texts'. Defining the identity, giving a voice, starting to produce messages or visual codes for existing text: that's what this project is about.

A 'breakup letter' announces the end of the collaboration between the two bands. *The Reflektors* addresses their disappointment, disillusion and frustration using the *Arcade Fire's* lyrics in a hilarious convincing mesh up.

'First they love you
Then they kill you
Then they love you again
And then they love you
Then they kill you
Then they love you again
Love love love you
Kill kill kill you'

A Divorce Agreement followed the breakup in order to arrange all the assests.

"THAT, WHEREAS, the parties hereto were in a collaboration on September 9, 2013, and certain differences have arisen between them rendering it undesirable for them to continue to live together as *First Band* and *Second Band*, by reason whereof they separated on December 6, 2013, and have agreed to live and play separate and apart permanently."

Appropriation is the core of the project. Images shared by fans and combined with *Arcade Fire's* contents with journalists' words and reviews. AF's creation is revolting against itself.

That's what users, artists, creatives, brands, businesses risk in this vrital context. There is no control of interpretation, there is not control of manipulation, there is no control of consequences. As AF sing in their last album:

"In the reflective age, the signals we send,
are deflected again".

Kristy Wandmaker for
thedwarf.com.au

Firstly, are you ok?

We do feel ok.

First, You should know that in the meantime we are officializing the divorce. Unfortunately we had to go through legal procedures. It was just the easiest for everyone. Both the bands were way too involved. Of course we didn't get everything we hoped for but it was kind of obvious. They got custody of Montreal... so now we are trying to figure out where to move. Packing is taking forever. So, yeah, we still need to process some of our losses.

Your break up letter repeatedly claimed "We do exist" but really, what is existing?

Wow, that sounds so existential! Well, as you know, we were created as part of a much larger marketing strategy. Arcade Fire's publicist said in reference to us: "It means being really, really creative and doing something that's unconventional, doing things that fit in with the alter ego perspective." So, in that sense, maybe they have even been too creative, creating us! And now look at the mess we're in!

Is it a reflection on you or the company you keep that you seem so lonely in the crowd and yet you're begging to be alone and seen for who you really are?

What we feel we need right now is a little time to be on our own, to process the suffering of these last weeks. To rest and reflect on this crazy intense tour. To get back in shape and focus on new projects. You can imagine, the international tour was tough.

We shared a lot of headaches. We played often and in a bunch of different countries (that was awesome of course).



"Because we've been working on our next album and that we've had so many design related discussions with AF, we decided to also give you a sneak peak at the new look for the band. I'm sending you some of the possible covers that are in consideration. Feel free to publish them along with the interview."





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The Reflektors are planning their first independent tour. New updates soon!! First gigs in Montreal on course!



musicians with their own unique sound and vision are the only ones who can truly capture the spirit of the music.

Arcade Fire's 'Reflektor': Anatomy of a Rollout

4:26 PM PST 11/7/2013 by Colin Stutz

54 25 0 0 0 0 Email Print Comments (6)

"They're a small band that's punching above their weight," says manager Scott Rodger, who, along with publicist Steve Martin and radio whiz Karen Glauber, set the path for a No. 1 debut.



JP L'Esperance

The fact that Arcade Fire's fourth album, *Reflektor*, debuted at No. 1 on the Billboard 200 chart was no fluke. A captivating lead-up has been afoot for months, building buzz for the release via secret shows, cryptic emblem street art and a cross-platform launch of the title track and lead single.

Scott Rodger, the band's manager, is quick to note that this is not merely a marketing campaign. "It's about how do you present a project to people to take notice," he tells *The Hollywood Reporter*. "There's an ocean of information out there. ... It's the world we're living in where we have to tune into it to find a better way to connect with people and make sure they're aware that something's

coming. And if the music is good enough, then you'll win through." It also helps to have the muscle of Universal Music Group backing you, which, for this release, Arcade Fire does. The band, though still signed to North Carolina-based indie Merge Records, partnered with Capitol Records for back-end services on *Reflektor*, including distribution, promotion and marketing. They took advantage of the affiliation further by performing from atop the label's famed Hollywood tower.

THR spoke with Rodger, as well as the band's publicist, Steve Martin of Nasty Little Man, and Hits Magazine president Karen Glauber, who oversees Arcade Fire's radio development, to gain better insight into the indie band's rise to No. 1. As THR reported on Nov. 6, the day Nielsen SoundScan released album sales numbers for the week -- Arcade Fire's tally: 140,000 -- it's been a long, steady climb to the top.

When first conceiving the rollout with the band and labels, what was the initial scope of the creative?

Scott Rodger: We don't spend any more or less than the average record company would on a mid- to lower-sized act. All we [asked] is: How do you engage not only your fans, but just try and get noticed? We're in an information overload, but just to be recognized you have to be more creative and do things in a way that people will talk about socially -- online but also in the physical world. How do you become one of those things that people talk about? If you look at an Arcade Fire -- they're a small band that's punching above their weight. You've got a Pearl Jam release, a Katy Perry release, an Eminem release and a Lady Gaga release, and we're sandwiched right in the middle. We're nowhere near anywhere as big as those acts, so how do you play in that world? How do you get a smaller act some kind of global visibility? That was the thought process behind the campaign.

How do you know when it's too much?

Rodger: You can't overload. You create a timeline and a smooth rollout and try not to do too much on a per day basis. You've got to create some space to give your audience time to digest. But hopefully do it in a way that, if people miss something, they're going to

ONLINE INTER- ACTIONS



- ✈ **JimBob_24** @Jim_Adnitt
 @_TheReflektors_: @Jim_Adnitt [http://the-reflektors-montreal.tumblr.com/post/68264746800/get ... pic.twitter.com/8EFet6ez05](http://the-reflektors-montreal.tumblr.com/post/68264746800/get...pic.twitter.com/8EFet6ez05) waistcoat & tie ready!
- ✈ **Barngates Brewery** @Barngates
 Celebrating #LancashireDay in the Vegas of the North..... Off to see up and coming combo @_TheReflektors_ later! pic.twitter.com/GVST1H-kD7P
- ✈ **Dave Commins** @dave_comm
 Ready for the reflectors Blackpool @ArcadeFire-tube @_TheReflektors_ can't wait, have a great time everyone pic.twitter.com/fvS15e6xzC
- ✈ **Jenn Selby** @JennSelby
 @_TheReflektors_ OK. I WILL RELAX. ALTHOUGH I FEEL LIKE I AM SHOUTING IN CAPS. AND THAT IS NOT VERY RELAXING.
- ✈ **Matthew Evans** @mrmatthewdevans
 @YesNiely Afternoon Mr Neild, sorry only just saw this tweet, missed it whilst away! Good to see u&Enjoy @_TheReflektors_!

- ✈ **Semi Detached** @semi_detached
 Today is a @_TheReflektors_ kind of day #EmpressBallroom
- ✈ **The Reflektors** @_TheReflektors_
 @MarieMaudJ GET READY TO DANCE! [http://the-reflektors-montreal.tumblr.com/post/67630347401 ... #thereflektors](http://the-reflektors-montreal.tumblr.com/post/67630347401...#thereflektors)
- ✈ **MMJ** @MarieMaudJ
 @_TheReflektors_ IM READY TO START
- ✈ **MMJ** @MarieMaudJ
 I want @_TheReflektors_ for my bday. Vous avez 2 mois pour organiser ça.
- ✈ **Federico** @fedEpop
 LULZZZ "@_TheReflektors_: @fedEpop PLEASE RELAX [http://the-reflektors-montreal.tumblr.com/post/67694697023/please-relax ... pic.twitter.com/ZsLoGb1gUJ](http://the-reflektors-montreal.tumblr.com/post/67694697023/please-relax...pic.twitter.com/ZsLoGb1gUJ)"

9. 12. 2013 danrossenscheeks is now following the-reflektors-montreal - danrossenscheeks is now following the-reflektors-montreal

9. 12. 2013 Sirens (@sirensmetal) is now following you on Twitter -The Reflektors, You have a new follower on Twitter.

9. 12. 2013 The Reflektors Sirens @sirensmetal PROGRESSIVE

9. 12. 2013 Damiano Marchetti (@damianocanfly) is now following you on Twitter -The Reflektors, You have a new follower on Twitter.

9. 12. 2013 The Reflektors Damiano Marchetti @damianocanfly

9. 12. 2013 Mario Espejel ora segue The Reflektors su Google+ -Vis ita The Reflektors per aggiungere Mario Espejel

9. 12. 2013 Jason Gordon (@JasonGordon11) is now following you on Twitter -The Reflektors, You have a new follower

8. 12. 2013 The Senators (@senators_music) is now following you on Twitter - The Reflektors, You have a new follower

8. 12. 2013 Joanna Andrews ha repinnato 1 dei tuoi pin - Alcuni aggiornamenti ... Ciao The Reflektors! Joanna Andrews

8. 12. 2013 Joanna Andrews ha repinnato il tuo pin

8. 12. 2013 Michelle Heller replied to your comment on Arcade Fire's foto. - facebook Michelle Heller replied to your comment on Arcade Fire's foto. - facebook

8. 12. 2013 Wow wow wow. - Tumblr Explore what's trending on Tumblr Trending tags <http://www.tumblr.com>

7. 12. 2013 Buck Wolf (@wolfb) is now following you on Twitter -The Reflektors, You have a new follower on Twitter. The Reflektors Buck Wolf @wolfb Executive Editor

7. 12. 2013 The Reflektors, you have new followers on Twitter! -The Reflektors, You have new followers on Twitter! The Reflektors USLMAG.COM @uslmagazine This is the

7. 12. 2013 Re: PLEASE RELAX. We are not the Arcade Fire ... -Alex McLeod ha risposto al tuo commento ARCADE

7. 12. 2013 Hitch Von Cassen vuole stringere amicizia con te su Facebook. - facebook Hitch Von Cassen vuole stringere amicizia con te su Facebook. Università degli Studi G. D

7. 12. 2013 The Reflektors, find your friends on Twitter -The Reflektors, Import your email contacts! The Reflektors Find

6. 12. 2013 The Reflektors, you have a new follower on Twitter -The Reflektors, You have a new follower on Twitter! The Reflektors Rogério @rogerobandguy I am the

6. 12. 2013 Reflektors Rogério @rogerobandguy I am the

6. 12. 2013 Nandy Rangel Ex mas

6. 12. 2013 Stand Your Ground (@SYGtn) is now following you on Twitter - The Reflektors, You have a new follower on

5. 12. 2013 The Pearl Outlet (@ThePearlOutlet) is now following you on Twitter -The Reflektors, You have a new fol

5. 12. 2013 The Reflektors, you have a new follower on Twitter -The Reflektors, You have a new follower on Twitter! The

5. 12. 2013 The Reflektors, you have a new follower on Twitter -The Reflektors, You have a new follower on Twitter! The

5. 12. 2013 betterlivingthroughchem is now following the-reflektors-montreal - betterlivingthroughchem is now following

5. 12. 2013 jpage3 is now following the-reflektors-montreal - jpage3 is now following the-reflektors-montreal. OMG!

5. 12. 2013 Old folks, let's go! (@OldFolksPeru) is now following you on Twitter -The Reflektors, You have a new fol

5. 12. 2013 landofthebooty is now following the-reflektors-montreal - landofthebooty is now following the-reflektors-

5. 12. 2013 Project Management (@PRINCE2PROJECT) is now following you on Twitter! -The Reflektors, You have a

5. 12. 2013 Billions Corporation, BBC News (World), and 6 others have Tweets for you - The Reflektors, Here's what's

5. 12. 2013 feralconservatives is now following you - feralconservatives is now following you. OMG! Love, TumblrBot To

5. 12. 2013 tardy bum is now following the-reflektors-montreal - tardy bum is now following the-reflektors-montreal.

5. 12. 2013 ahcadefire is now following the-reflektors-montreal - ahcadefire is now following the-reflektors-montreal.

5. 12. 2013 skeletonofaman is now following the-reflektors-montreal - skeletonofaman is now following the-reflektors-

5. 12. 2013 The Reflektors, you have new followers on Twitter -The Reflektors, You have new followers on Twitter! The

5. 12. 2013 Reflektors andrew moriates @AndrewMoriates

5. 12. 2013 a-flawed-utopia is now following the-reflektors-montreal - a-flawed-utopia is now following the-reflektors-

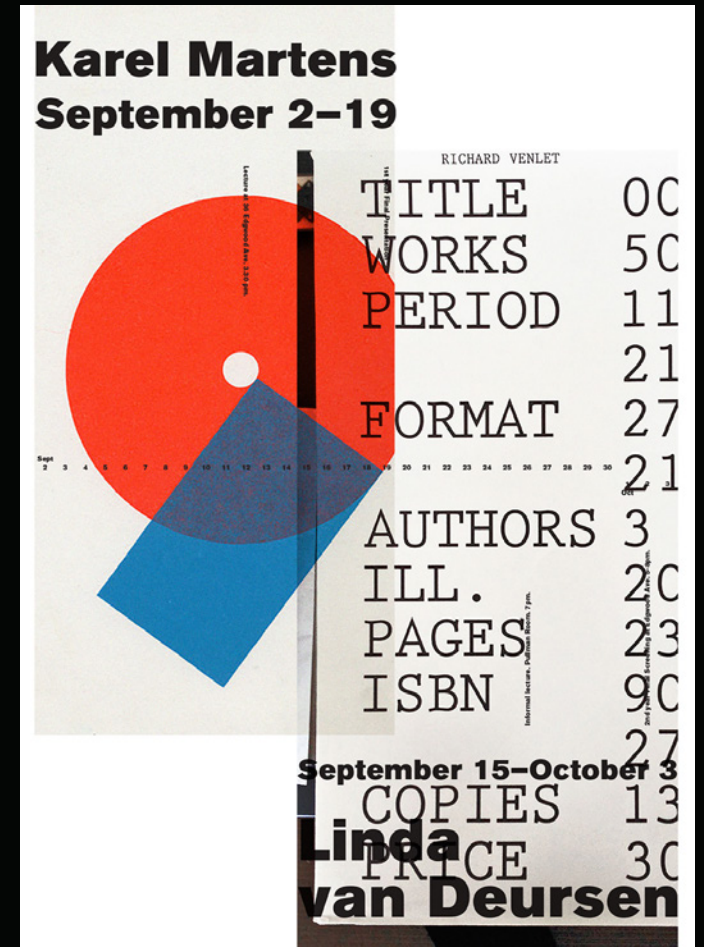
5. 12. 2013 Toma su Facebook - facebook Ciao TheReflektors. Siamo spiacenti per i problemi che stai riscontrando

5. 12. 2013 all-time-slow is now following you -all-time-slow is now following you. OMG! Love, TumblrBot To change

5. 12. 2013 ArcadeFireTube: "Arcade Fire - Afterlife (live on The Graham Norton Show) 720p HD" and ... - The Reflek

5. 12. 2013 Taran Moriates (@TaranMoriates) replied to one of your Tweets! - Hey, @_TheReflektors_, check out an

Event Posters. Fall 2014.



MABEL O. WILSON

Monday, November 10, 2014
6:30pm
Smith Conference Room
(Rudolph Hall S22)
180 York St.
New Haven, CT 06511

Mabel O. Wilson (Neheny) and George E. Rupp Professor, QSP&A: Columbia University) will draw a comparison between the design of the Smithsonian Institution (1855) by architect James Renwick and the new National African American Museum of History and Culture (2018) by architect David Adjaye. She will argue that the architectural styles of racial difference influenced Smithsonian's original mission and subsequent expression of a national style, an American style of architecture. Her presentation will also ask if and how Adjaye's new museum critically challenges and complicates the readings of identity, race and culture implicit in how the U.S. has interpreted and imagined through the Smithsonian's mission and structure.

[illegible]

Monday, November 10, 2014
6:30pm
Smith Conference Room
(Rudolph Hall 322)
180 York St.
New Haven, CT 06511

MABEL O. WILSON

OTHER MONUMENTALITIES
OTHER MONUMENTALITIES

National African American Museum of History and Culture, David Adjaye, 2016

Smithsonian Institution, James Renwick, 1855.

William Rankin

Mon, Oct 27, 2014 - 6:30pm
Smith Conference Room
(Rudolph Hall 322) [See map](#)
180 York St, New Haven

Professor, History of Science, Yale University) will argue that for most of the last cartography has division

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boundary between
and social, permanent

temporary, and scientific
political.



...ique et la mort,
ard, 1975.


Base Maps and Invisible Landscapes

un Boudoir

ABSTENTION today is no use, the double, the concept. Simulation is no less history, a referential being of the history is the generation by mouth without origin or reality: a history no longer precedes or even in Herculio, it is the access the territory — P. MILACACA — is the map that history and if we were to be history, it would be the territory is slowly rotting across the soil, and not the map, whose we are there, in the desert, anger those of the Empire, he desert of the real itself.

In fact, even inverted, when. Perhaps, the empire can

L A K E

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1. Map of the Great Salt Lake by the US Geological Survey, 1968. (Grid added 1991.)
2. Jean Baudrillard, *Simulacra and Simulations*, University of Michigan Press, 1994.

3. Stratification in geology, stratification refers to the natural formation of layers or "beds" of rock by the deposit of sediment.
4. It is a salt lake bordering.
5. Satellite photo from August 2002 after five years of drought, reaching near-record lows. Note the difference in colors between the Northern and Southern portions of the lake, the result of a railroad causeway.

Notes

1. Cf. J. Baudrillard, *L'échange symbolique et la mort*, ("L'ordre des simulacres"), Paris, Gallimard, 1975.
2. And which is not susceptible to resolution in

Thank you!

Michela Povoleri
michela.povoleri@yale.edu
203 809 2218